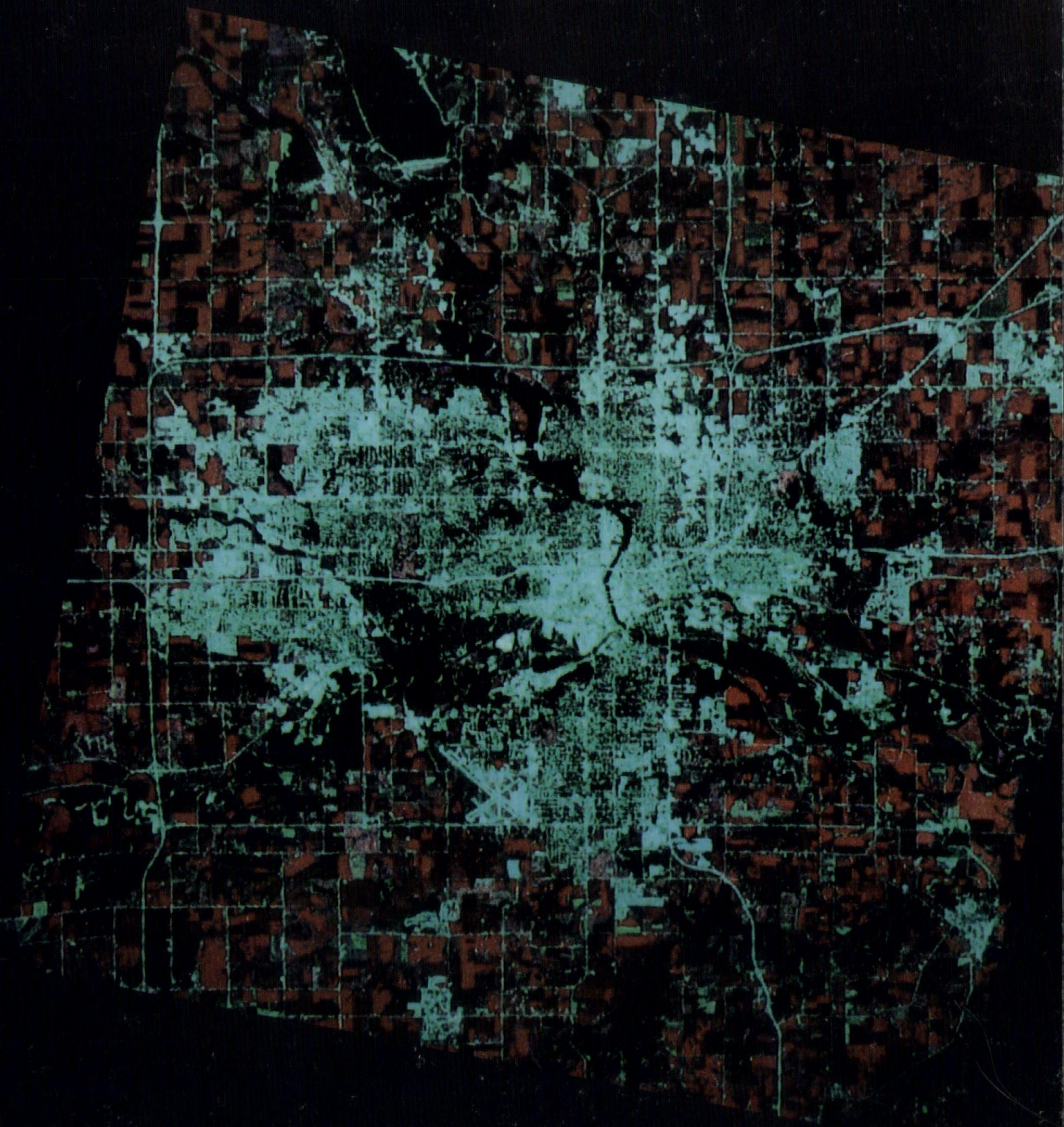
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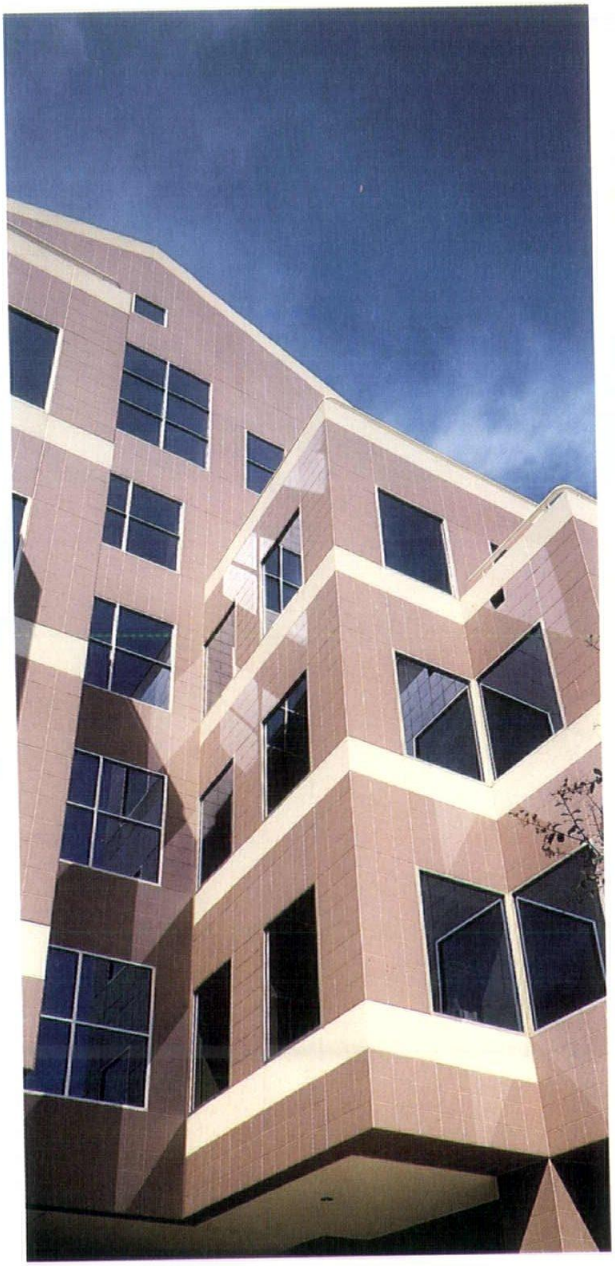
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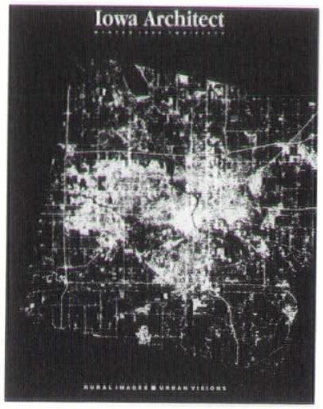
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The city of Des Moines and surrounding rural area on August 15, 1984 as photographed from space by the Landsat Thematic Mapper (image 5016716293), processed by Iowa Department of Natural Resources, Geological Survey Bureau.

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Residential Sculpture: It's In The Mail

Kirk Von Blunck, AIA

PROJECTS has moved the world one step closer to total design domination with a line of innovatively designed mailboxes created by four renowned American designers: Michael Graves, Robert Venturi, Stanley Tigerman, and Clifford Selbert.

These mailboxes are the answer for people who have been searching for a mailbox that is more than a plain receptacle for the daily mail — a piece of utilitarian sculpture that provides an intriguing visual complement to your home.

The mailboxes are as different in style as their creators, reflecting their various, distinct design philosophies. Graves' post-modern rural mailbox, which stands about a foot high and two feet deep, is constructed of rolled and stamped steel. It features an enamel finish in rich hues of terra cotta, blue, green, yellow, and red, and exhibits the fine architectural detail for which Graves is recognized.

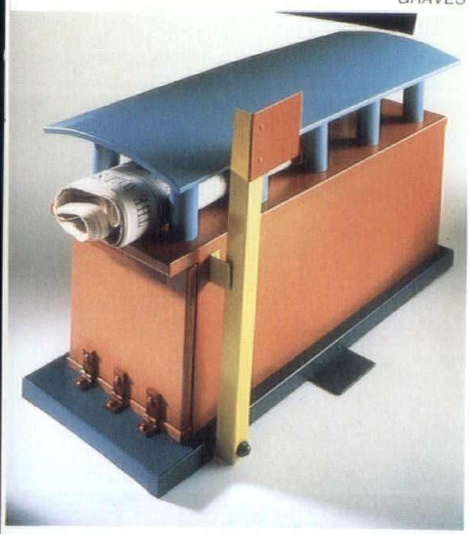
The rural mailbox by Venturi features a housefront reminiscent of a child's dollhouse. Its simplicity in form and boldness of color (red and blue, with yellow accents) makes a strong impression. Constructed of galvanized steel with a lexan facade, it stands about a foot high and almost two feet deep.

Tigerman's rural mailbox (not pictured) is an actual replica of the barn at his weekend home and is constructed of a corrugated galvanized steel, cold rolled steel, and galvanized stamped and formed. The textures of the metal are of particular interest, as are the window details. It is painted and silkscreened in the palette of his barn; gray and white, with blue and red accents. As with the other PROJECTS rural mailboxes, it stands about a foot high and two feet deep.

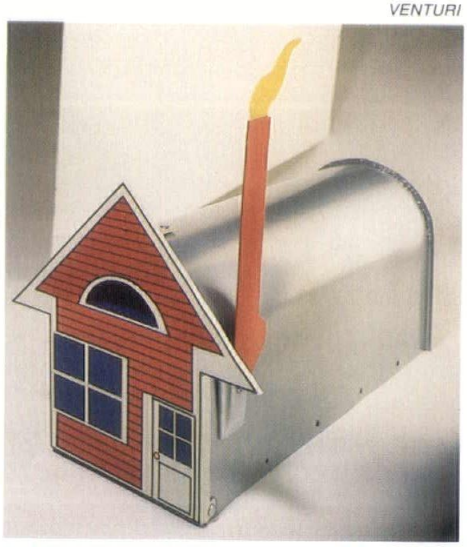
The sleek, wallmounted mailbox, designed by Selbert, is made of galvanized steel and aluminum, with an enamel finish. It features striking primary colors of red and yellow, and a periodical shelf made of perforated aluminum.

The mailboxes, which adhere to all relevant United States postal regulations, range in retail price from $50.00 to $450.00. They are available from M.C. Ginsberg Jewelers in Iowa City, Iowa. ■

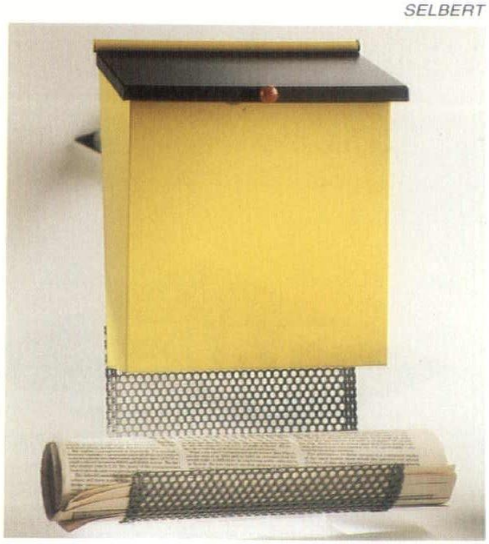
GRAVES



VENTURI



SELBERT







Left — Clarence John Laughlin: The Mirror of Long Ago, 1946 gelatin silver print. Hallmark Photographic Collection

Above — Elfriede Lohse-Wachtler, Lissy, 1931 Pastel on paper, 68 x 49 cm

Clarence John Laughlin: A Retrospective ▲

The Nelson-Atkins Museum of Art in Kansas City premiers an exhibition of 122 photographs by Clarence Laughlin, including many not published before. Louisiana native Laughlin began his career in 1934, influenced by Alfred Steiglitz, Edward Weston, and Eugene Atget. His photographs document architecture and artifacts, unveiling personal photographic concepts of dream, memory, morality, and mortality. Laughlin used multiple exposures, dramatic arrangements and long captions to link the visible world with his domain of imagination and intuition; techniques whose current popularity make Laughlin's work particularly relevant today.

This exhibition on view from January 13 – February 17, 1991 was organized by Hallmark Cards, Inc., Kansas City, Missouri, and curated by Keith F. Davis, Hallmark's chief curator, collections and archives.

From Expressionism to Resistance, Art in Germany 1909-1936 ◀

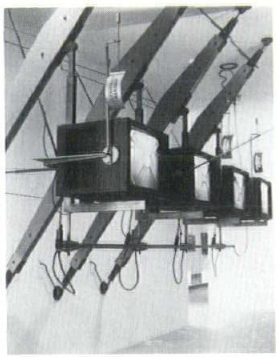
Consisting of approximately 190 paintings, sculptures and works on paper, this exhibition at the Milwaukee Art Museum from December 7, 1990 – February 3, 1991 includes work by some of the most important figures in German Expressionism and Gnaw Sachlichkeit (New Objectivity) such as Beckmann, Kirchner, Heckel, Meidner, Grosz, and Dix. Also included are artists less well-known in America, among them Conrad Felixmuller, Karl Hubbuch, Felix Nussbaum, Georg Tappert, Bruno Voigt and Richard Ziegler. Through this mix of artists, *From Expressionism to Resistance* offers a profound insight into this volatile period of German art and history. The often fiercely critical works reflect the artists' reactions to the political, social, and economic chaos of the Weimar Republic of the 1920's and rise of Nazism in the 1930's.

Architecture Tomorrow Exhibition at Walker ▼

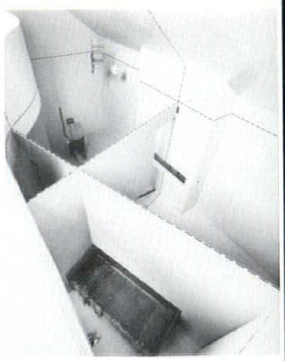
Tourisms: suitCase Studies, on view at the Walker Art Center from January 6 through March 17, 1991, is the fifth exhibition in the museum's six-part **Architecture Tomorrow** series. In the exhibition, New York City-based architectural partners Elizabeth Diller and Ricardo Scofidio take up the travel-tourism theme to analyze newly configured relationships among people, geographics, and histories as they relate to evolving technologies.

In addition to maintaining their Manhattan office, the partners both teach architecture, Diller at Princeton University and Scofidio at the Cooper Union in New York. Their earlier projects include *Gate* (1985), for Creative Time, New York, *the withDrawing room, versions and subversions* (1987), for The Capp Street Project, San Francisco, *body buildings: architecture facts and fictions* (1987), an exhibition at The Storefront for Art and Architecture, New York, and *para-site* (1989), an exhibition in the projects series at The Museum of Modern Art, New York.

para-site, a 1989 installation at The Museum of Modern Art, NY, as part of its PROJECT series.

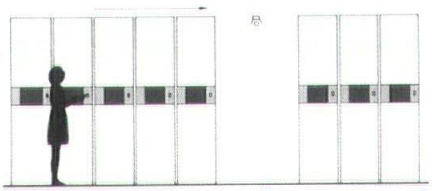


the withDrawing Room: versions and subversions, 1987 installation at The Capp Street Project

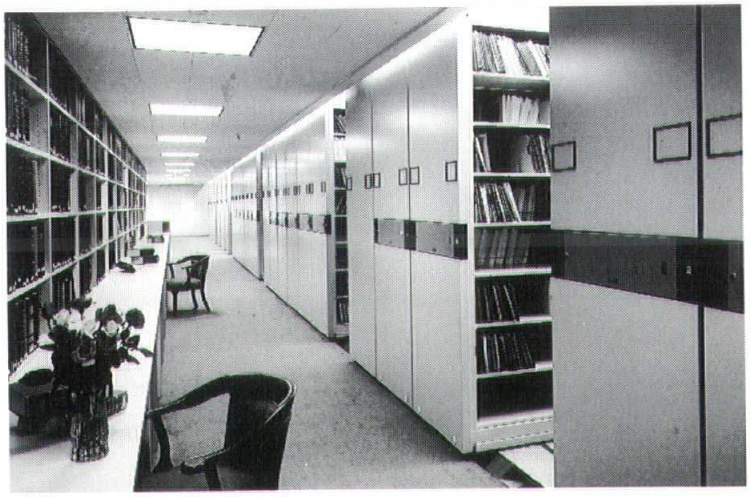


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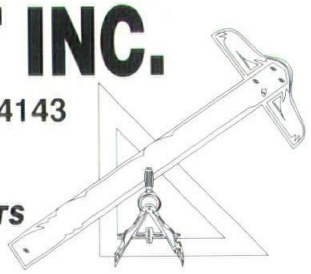


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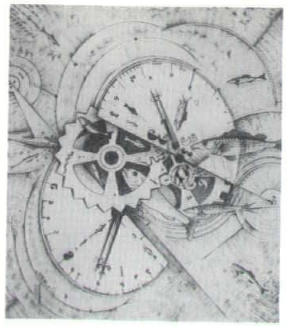
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Diversity of Line ▶

From November 17, 1990 – April 7, 1991 the Des Moines Art Center presents "Diversity of Line", a selection of drawings from the permanent collection which focuses on the brevity of uniting the incisive and the suggestive in a single image. Associate Director, Jessica Rowe has assembled drawings by artists who have found a medium of great flexibility in its range and complexity.

PHOTO FROM CONNIE CROSSON



Robert Michel, Demonstration 2, 1920 Ink Drawing and collage on paper.

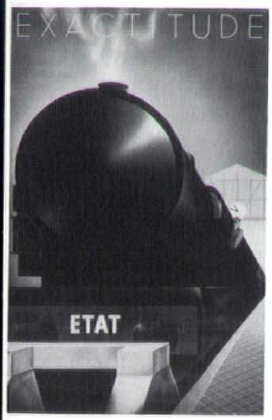


Utagawa Toyokuni, Scene from a Kabuki Play. Collection of the Frank Lloyd Wright Archives.



Danny Lyon, gelatin silver print, 1963-1967

Pierre Fix-Masseau, Exactitude, 1932 Offset lithograph



The Modern Poster: The Museum of Modern Art ◀

The Nelson Atkins Museum of Art in Kansas City presents 176 posters from the rich resources of the graphic design collection at the Museum of Modern Art in New York. The exhibition surveys in depth the art of the poster from its origins in Europe during the last decades of the 19th century to the international developments in poster design over the past 20 years. Prominent among the designers featured are Henri de Toulouse-Lautrec, El Lissitzky, Alexander Rodchenko, and Herbert Bayer. On view from December 16 – February 10, 1991.

Surimono: Japanese Prints From the Frank Lloyd Wright Archives ▲

The first public showing of sixty major examples of rare surimono prints selected from the collection formed by architect Frank Lloyd Wright in the early part of this century are featured in the exhibition *Surimono: Japanese Prints from the Frank Lloyd Wright Archives* at the Phoenix Art Museum from October 6, 1990 through January 27, 1991.

Surimono are the sumptuously colored woodblock prints of late 18th and early 19th century Japan which were frequently embellished with gold dust and poems. After Frank Lloyd Wright's death in 1959, 750 surimono prints were discovered in wooden boxes at Taliesin West in Scottsdale, Arizona.

Wright was fascinated by the asymmetrical compositions and other stylistic features of surimono and other Japanese prints. About them he wrote: "So here was a new way of looking at the landscape. And the landscape has never seemed the same to me since I became familiar with the print. You're continually seeing differently: you're seeing, eliminating. You're seeing, arranging."

Danny Lyon: The Bike Riders ▲

Danny Lyon, one of America's most accomplished documentary photographers, is noted for his insightful and sympathetic portrayal of people outside the mainstream of society. From December 20, 1990 — March 10, 1991, the Milwaukee Art Museum presents Danny Lyon: The Bike Riders, comprised of approximately 30 photographs Lyon made in 1962-66 of the Chicago Outlaw Motorcycle Club. Riding with the club, Lyon captured the comradery and fast-paced lifestyle of its members.

ROGER SPEARS, AIA

THE TECHNOLOGY OF CRAFTSMANSHIP

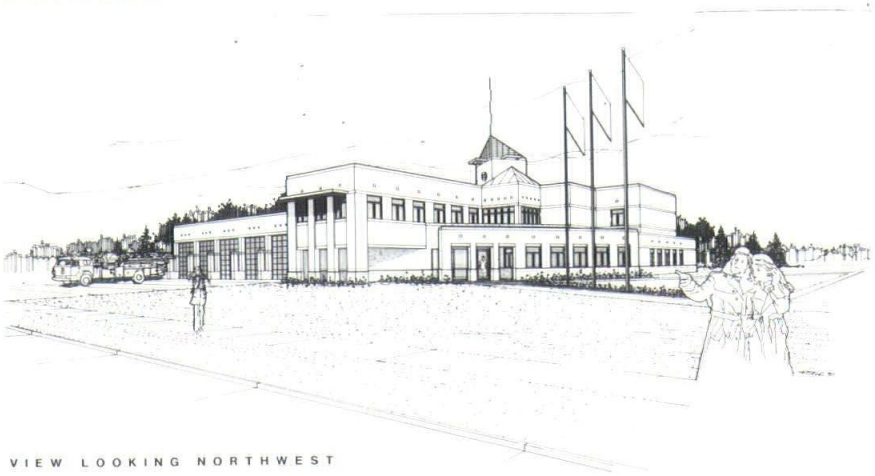
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VIEW LOOKING NORTHWEST

West Des Moines Fire Station ◀

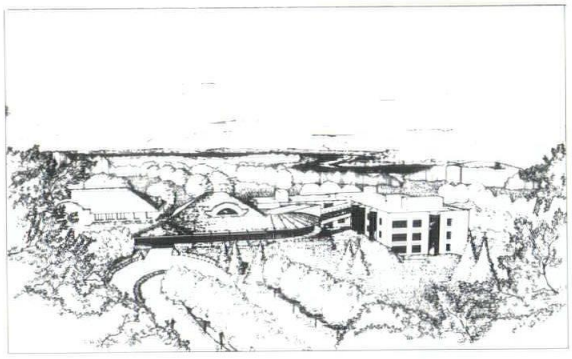
Savage-Ver Ploeg & Associates, Inc. has completed contract documents for the construction of a new Fire Station near downtown West Des Moines.

The orthogonal elements of the building are traditional in form and constructed of brick with recessed bands. A five-story burn tower located north of the main building completes the diagonal axis of pre-cast concrete modern elements.

The facility includes a training room, library, offices, apparatus room, dining, kitchen, lounge, dormitory, locker rooms for men and women, and ambulance service.

Iowa Masonic Home ▶
Masonic Village
Bettendorf, Iowa

Masonic Village, located on a bluff overlooking the Mississippi River, required additional living spaces for retired individuals. Architects Wells, Woodburn, O'Neil designed thirty-eight independent apartment units, on three levels, that offer views to the river and wooded site. A 4,000 square foot community center acts as a link to the original village and new apartment units. Detailing is interpreted from the original mansion's Spanish colonial revival style. This Phase II addition will begin construction in early 1991.

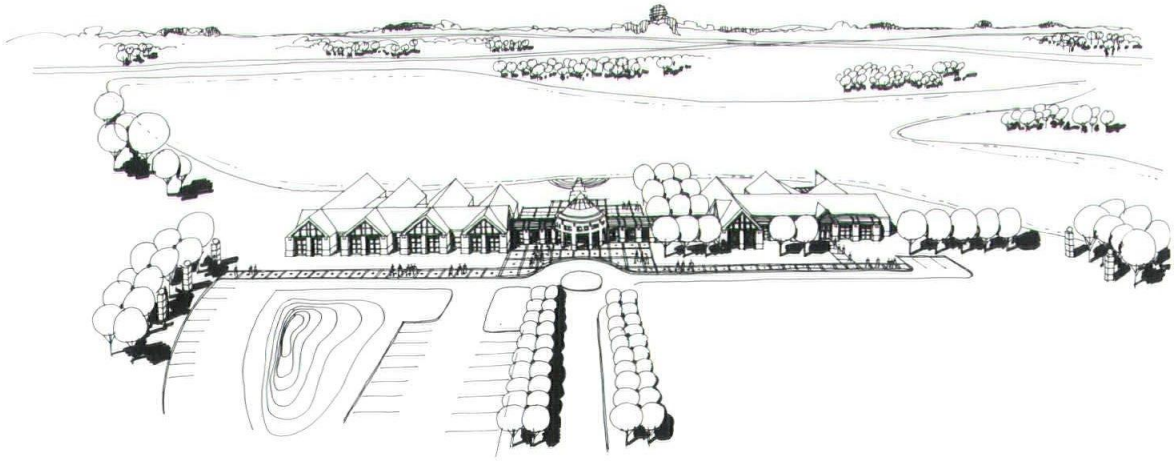


▼ Brooks Borg and Skiles is completing design development of a 74,400 GSF addition to the College of Pharmacy for the University of Iowa in Iowa City. The $13 million addition will house research laboratories and offices and is scheduled to start construction in 1991.





Stouffer and Smith Architects has designed a museum and model train store for Valley Junction in West Des Moines, Iowa. Visitors to the 8,000 square foot facility will arrive at the loading platform and enter through a sunlit-filled tower into a world of yesterday. The building will feature wood roof trusses, wood and ceramic floors, and period light fixtures. Construction is scheduled to begin in the spring of 1991. ▲



Des Moines Area Community College International House and Management Center ◀

Construction has begun on this new facility that provides both 7,000 square feet of administrative offices and a series of two bedroom apartments for visiting Fulbright scholars. Although separated visually, the residential and office functions are linked with colonnade and a similar building vocabulary. The architect is RDG Bussard Dikis, Inc.

PHILIP A. HODGIN, AIA

Another "Gentle" Manifesto

Rod Kruse, AIA

Usually. Usually, a designer must contend with the challenges presented in creating only a single building or space. The task is, by both definition and necessity, self-limiting.

In this issue however, we are asked to consider a far broader realm of experience. Whether it is understanding the subtleties of a rural farmstead, recognizing the values of the small town, or forging new "visions" for Iowa's larger communities, the designer is challenged to think in terms that are as much societal as they are architectural.

For our society, the 90s may well become the "Decade of Reassessment." We are rethinking the role of the family . . . questioning the values of the "me" generation . . . challenging the moral character of our Country on issues of obsenity and personal freedom. We have, it would seem, renewed our quest for something as simple as "the meaning of life."

For designers, the challenge is, as always, to give physical substance to society's ever shifting attitudes. In a period of reassessment, we too must tally the gains and losses of culture's edicts. The pride that once built the great public squares in our small towns and proud government buildings like the Polk County Courthouse and the State Capitol appears, at times, forgotten. Yet, there remains an undeniably optimistic appraisal of our future.

To realize our visions, we must get beyond purely pragmatic impulses. It is time to ask more than the most function for the least dollar. It is time to reassess our values. ■

Rod Kruse chairs the Architectural Advisory Committee to the Des Moines Vision Plan and a principal of Herbert Lewis Kruse Blunck Architecture, Des Moines, Iowa.

Patricia Zingsheim, AIA

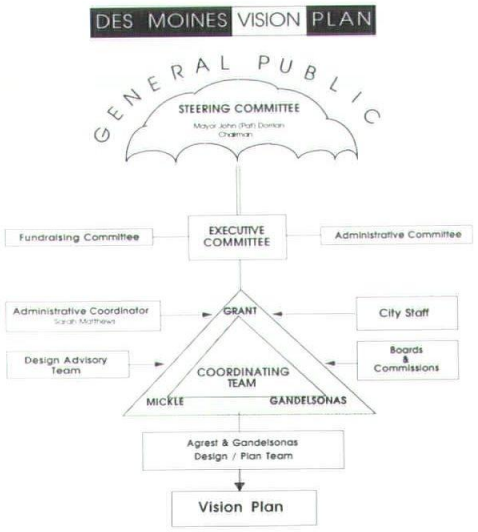
The Des Moines Vision Plan Project

The American City: An Architectural Continuum

As part of the City of Des Moines' planning for the 21st Century, a project is underway to create a lasting impact on the form of the city.

The Des Moines Vision Plan Project will set a new agenda for the partnership between the public and private sectors and will alter the way Des Moines views its opportunities to be a great city. Presented here is a description of the project's structure and a critical discussion of its possibilities. Also presented are the viewpoints of many Des Moines individuals who have been key players in this effort and early design concepts developed by Agrest and Gandelsonas, the project's design/plan team.

The Des Moines Vision Plan Project is a story about advancing the state-of-the-art of urban planning. It is also a story about Des Moines leaders who structured a carefully evolved process to work in a community with a ten-year success story.



▶

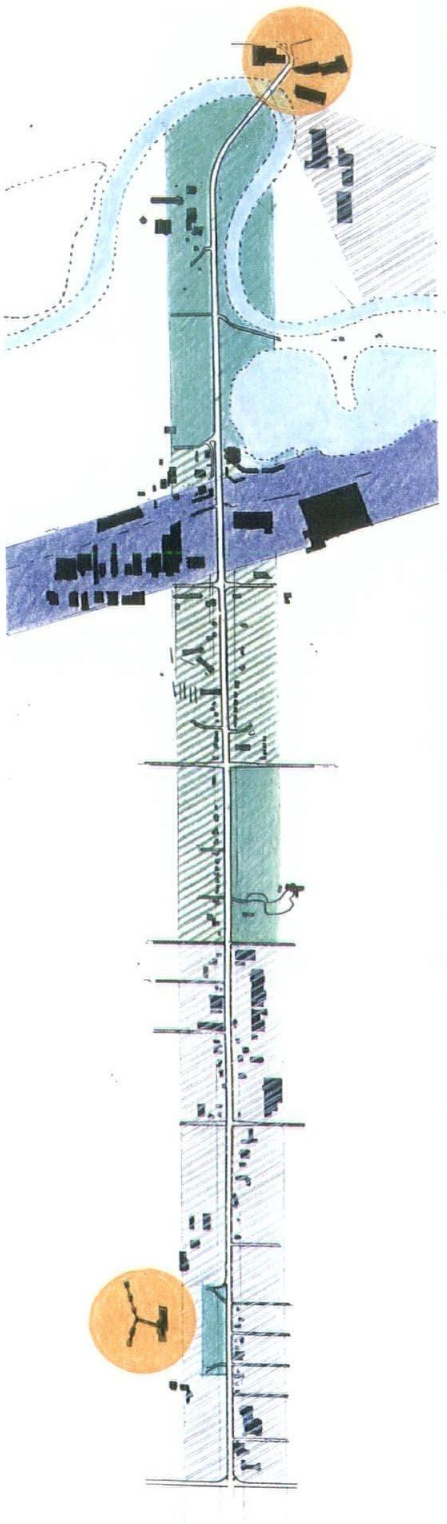
Drawing by Agrest and Gandelsonas illustrating one of Des Moines' most important entry sequences — Fleur Drive, between the Airport and Locust Street.

The most intriguing aspect of the Des Moines Vision Plan Project is the Agrest and Gandelsonas decision to provide a development framework/matrix, or development seeds, rather than a conventional "end state" master plan. It is an intention to shape several strong development concepts but still somehow allow a midwestern essence of culture and time to make its mark, to fill in the framework according to the continually changing forces of the marketplace. An analogy might be found in the first move to create a cultured pearl, or some other designed intervention which the forces of nature then fill in over time.

The Des Moines Vision Plan process began in 1988 as a cooperative effort between the Skidmore Owings and Merrill Foundation and the Institute for Architecture and Urbanism in Chicago, the Yale University School of Architecture, the City of Des Moines, and members of the Des Moines business community. The Skidmore Foundation selected Des Moines for a model project utilizing the Gandelsonas approach to analyzing cities which by that time had received considerable national and international attention. Gandelsonas as project director, and a group of Yale University architecture students studied the growth of Des Moines over the past 100 years, and prepared an academic analysis of the City's basic design content as it developed historically. This project resulted in a series of computer-generated drawings which describe the formal aspects of the city in a highly artistic but very clear way. These will likely be displayed at the Des Moines Art Center and the Museum of Modern Art in New York, and presented in a book published by the Princeton Architectural Press or Rizzoli. What resulted from that phase was the desire on the part of members of the community and Gandelsonas, to establish methods for utilizing this information to plan, stimulate, and create a vision for future projects.

The City of Des Moines and the business community have taken this analytical project to the next stage and proposed the development of a workable plan for several key areas of the city. This process has brought the public and private sectors together. Des Moines has the potential,

Continued on page 13





"The disregard for the design disciplines in modern city planning, and as a consequence, the neglect of the physical reality in terms of its visual-aesthetic aspects, is partially responsible for the visual chaos or the 'visual pollution' of our metropolitan landscape. A physical environment that reflects our visual culture and not just the economic and political processes might become a reality if we start working towards a new linkage between the planning and design disciplines.

"However, for the linkage between the planning and design disciplines to be re-established, urban design will have to develop a different approach that takes into account the specific nature of the urban processes and the formal structures of the American city. Cities and metropolitan areas are not just static structures, but rather dynamic processes. And the character of the American city is very different from the European city where the ideology of urbanism originated.

"My work attempts to describe the formal structure of the plan of the American city. It presupposes the existence of formal conditions implied in the plan, and in the building typology.

"These formal conditions can be described as an underlying formal structure specific to a given metropolitan area, city, or urban district that embodies the character of a place. It attempts to go beneath the surface of the 'real city.' It concentrates on the streets (the voids) rather than the buildings (the solids), the permanent elements rather than the transient, the implied rather than the explicit, the structural rather than the perceptual."

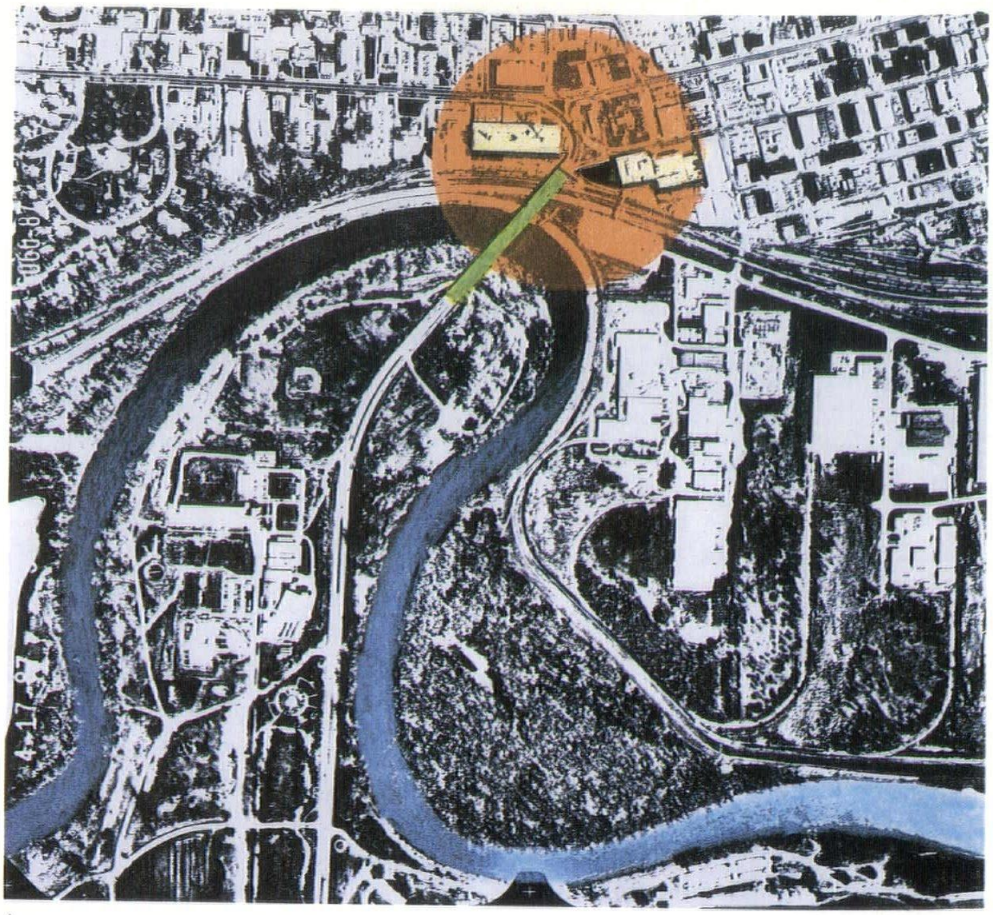
Mario Gandelsonas,
Project Director
Des Moines Vision Plan

"New downtown neighborhoods might take certain architectural forms. I wouldn't erase streets. I'd rather add streets. I'd put forth a type where it establishes both street and green at the same time. A green urban type. For me the type of forms that could take place are those that incorporate open spaces in between but that help frame the edges of the street so that they are part of the city.

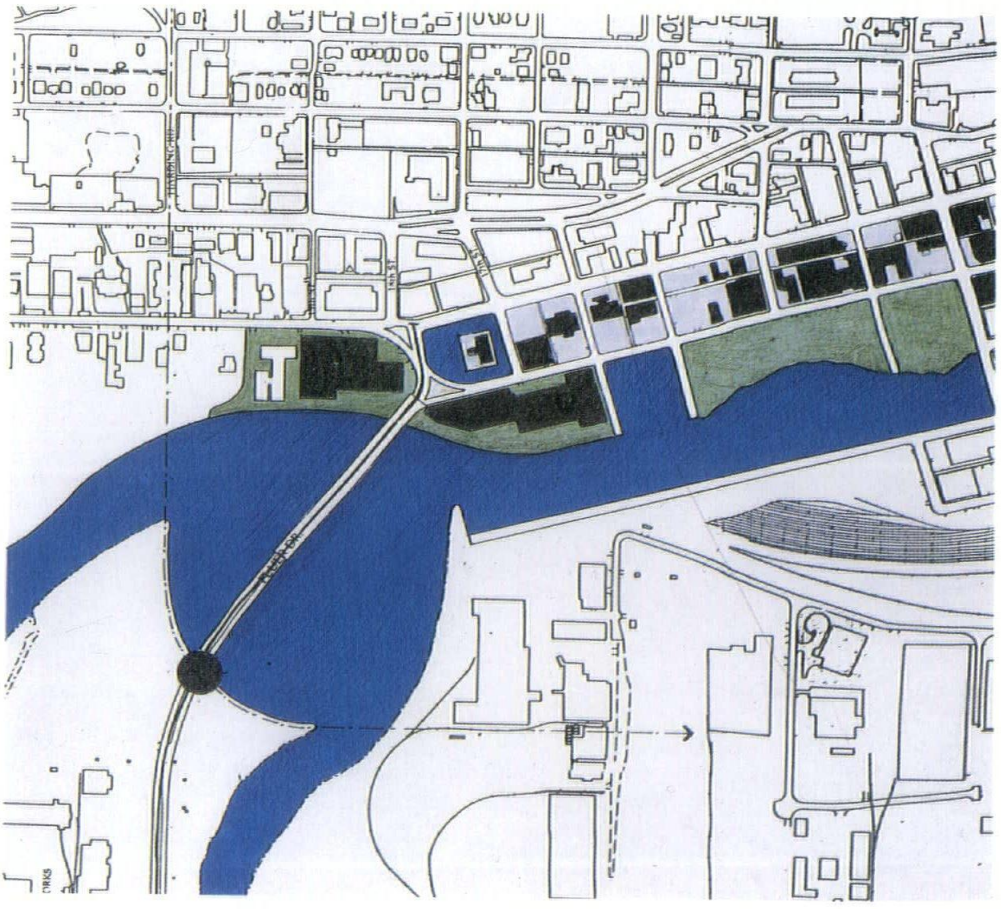
"One of the most serious things that large developments do is erase totally the marks of the imprint the pattern of land acquisition and land development in the city. There is something about these patterns that even in high density development should be somehow incorporated or preserved. This creates a kind of richness, texture and that diversity we all appreciate in cities.

"In the Court Avenue area and the riverfront area, I think everything that can be kept should be kept definitely. Cities have a richness when you can detect layers of history in them."

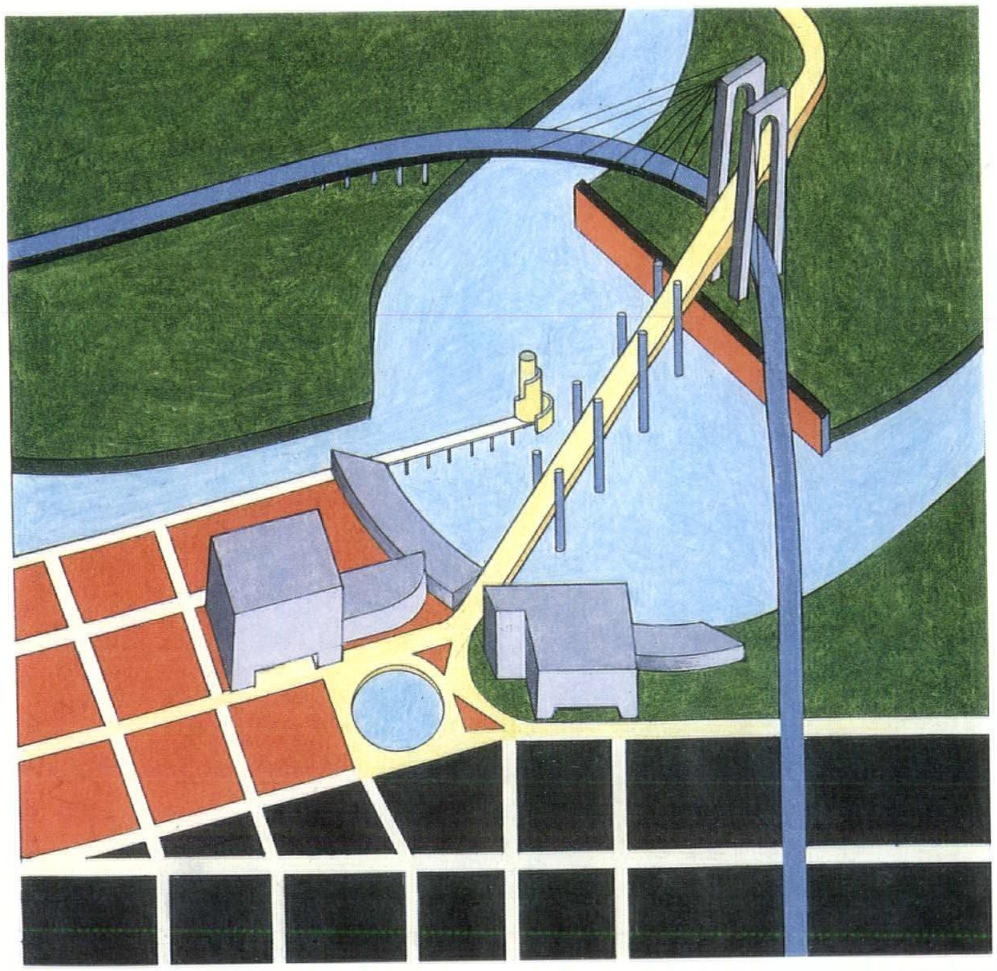
Diana Agrest, Architect
Agrest and Gandelsonas



▲ Aerial drawing of juncture of Fleur Drive, Locust Street and the Raccoon River, flanked by Meredith Corporation Headquarters and the Central Campus building for the Des Moines School System.



▼ Design concept by Agrest and Gandelsonas for an inner city lake, entry wall and long span bridge at the entry to the city.

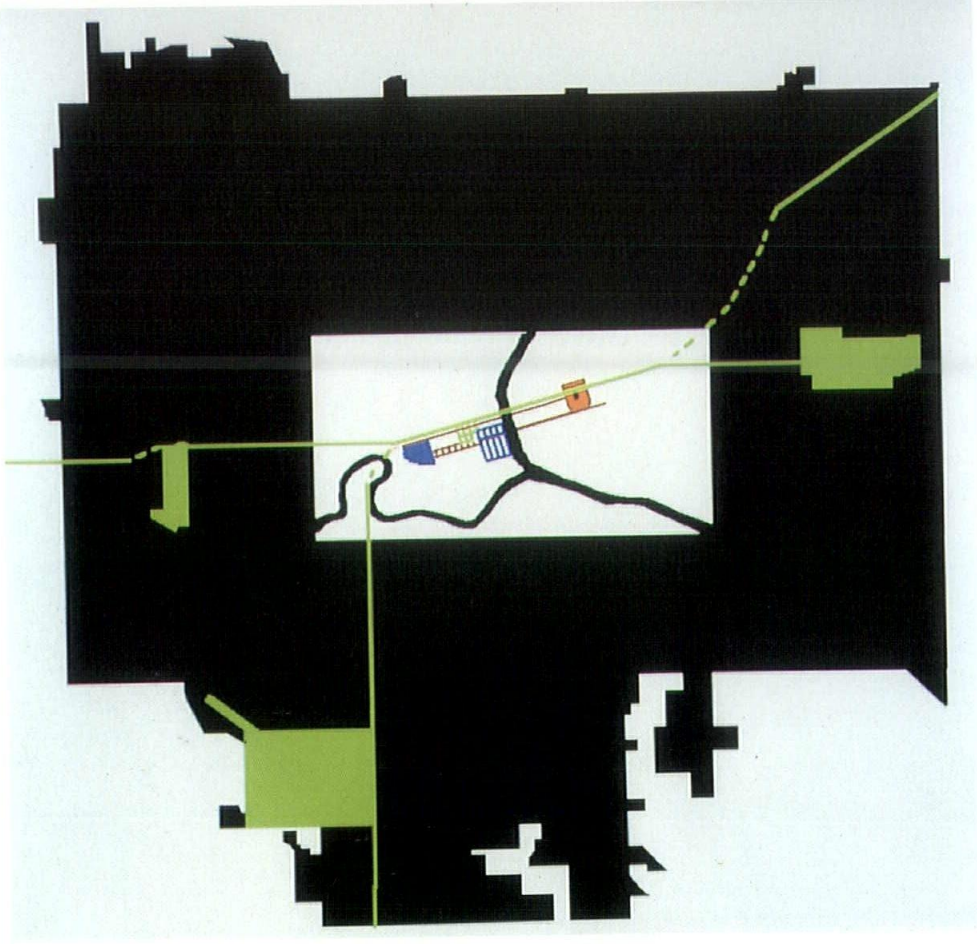




"For the last few years people have asked me 'what's next.' That's a good question. We have the size of community that is ready for the next step. Now is the time. The people assembled with the Vision Plan Committee have recognized that we are ready, we're primed. We've crawled, now we're ready to walk. We want to take the next step in the right direction.

"I think it's good that we have an offer of more involvement from the local architects group. We have some excellent architects in this community and I've heard them speak out before but I didn't value their opinion. I've started to understand and I'll value their opinion in the future. It's not just bricks, mortar, or concrete and paint, it's a community that needs to be blended together in a design sense, and that's what I see the Vision Plan doing."

Mayor John Pat Dorrian, Chairman
Des Moines Vision Plan Steering Committee





"Today we know cities are highly competitive entities. I think the kind of planning we are doing here will encourage investors to make decisions. I think the plan is going to give them the confidence and make them more inclined to invest in the future of Des Moines.

"This project is more than a planning project. It's a 'conversation' and an effort to organize a bunch of different planning processes. A great number of people of vastly different constituencies who wouldn't otherwise get together are working together in a spirit of trust and friendship."

James Cownie, President
Heritage Communications, Inc.
Vice Chair, Des Moines Vision Plan Steering Committee

▲ Design by Agrest and Gandelsonas for a proposed gate to the city including their concept for a new bridge currently planned as part of the City's Central Business District Loop Project.

◀ Computer generated diagram of the city of Des Moines, the Agrest and Gandelsonas method of getting at the *underlying formal structure* of Des Moines. Grand Avenue connecting the Fairgrounds on the east to Greenwood Park on the west and also connecting to Fleur Drive and the airport to the south.



"Mario has been successful in bringing everyone into the process; a diverse group, a cross-section of people from all around the city; bringing them into the process so that everyone understands this isn't just an outsider coming in and telling us what to do.

"After seeing the urban design work that Mario has done and his vision, understand that it's vitally important to the city to have someone who uses basic concepts and materials and isn't going to push us beyond what the city could possibly accept.

"If you look at the European cities, they've had centuries to understand how city planning takes place. This city is aware of the importance that we have in the midwest economically and to have a city that will turn into a flower will be great for business. It will be easier to attract people to come to work in a city that's more beautiful."

Melva Bucksbaum, Past President of The Des Moines Art Center Vice Chair of the Des Moines Vision Plan Steering Committee



"Several government entities are already spending or are planning to spend hundreds of millions of dollars on Des Moines for a variety of projects in the next ten years. The Vision Plan simply suggests that the spending should be coordinated. Without changing the overall costs, the design of any given project — whether public or private — can be made to make Des Moines a beautiful, world class city.

"Very few developers want to do massive projects, or even more than one building at a time. A successful city plan must recognize this fact and allow tremendous flexibility for individual developers and builders within an overall design perspective. It must especially allow room for the smaller developers who are often the pioneers in new or regenerating development areas. To the extent that Gandelsonas' plan encourages single-site development within its overall vision, it will succeed where earlier plans failed."

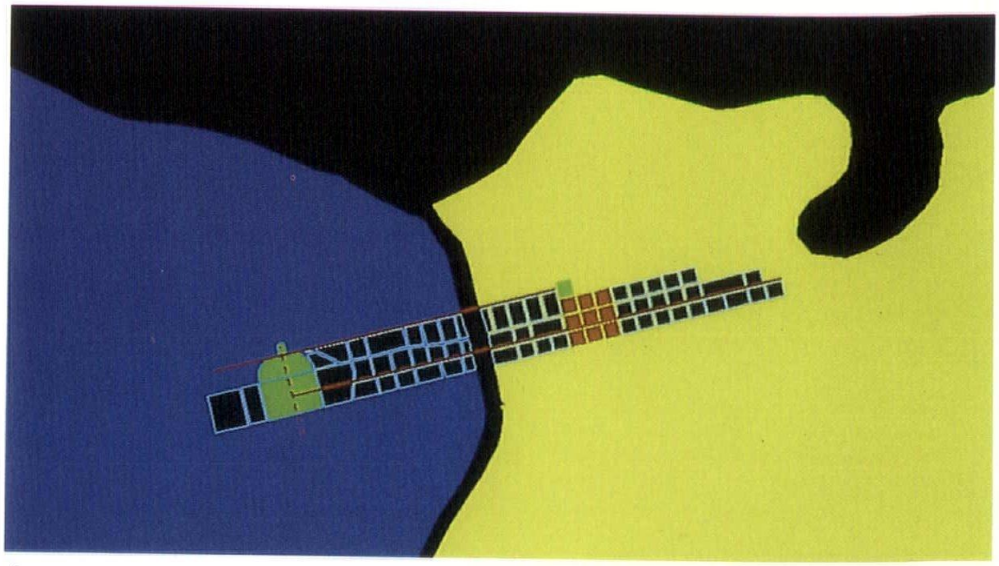
Andrew Mooney, President Cara Communications, Ltd. Des Moines Vision Plan Steering Committee

Continued from page 10

utilizing this approach, to become a model for city planning in the 21st Century, much as Chicago became the model during the 20th Century through the Burnham Place. But, this will occur only to the degree that the participation process is strong enough to result in a plan which belongs to the Des Moines community, specifically the political and business community. A momentum must be created in the community which is strong enough to continue into implementation.

A broad-based 90-member steering committee representing business, government, labor, the arts, education, cultural and recreational facilities, and the neighborhoods, has been formed to involve the various groups and create a "hands on" approach. John "Pat" Dorrian, Mayor of the City of Des Moines is the Chair of the Des Moines Vision Plan, vice chairs are Melva Bucksbaum, James Cownie of Heritage Communications, and Mark Putney of Iowa Resources. To encourage additional local input and benefit from a specific technical expertise, an advisory group of local architects has been formed. The Des Moines Vision Plan process will be run by a three-member coordinating team consisting of Bob Mickle, former Planning Director, representing the business community, Mario Gandelsonas representing the consultants, and Jim Grant, Planning Director, representing the City of Des Moines.

There has been a consistent attempt to call this project an "architecture plan" rather than a "master plan." This label reinforces the presence of a design team or a single designer who synthesizes a variety of local input in order to develop proposals. This use of the word "architecture" places the emphasis on the physical,



▲ Computer generated graphic by Mario Gandelsonas illustrating shaping of the downtown due to the presence of the Des Moines and Raccoon Rivers and the balancing of the east and west sides of the downtown as a result of the placement of the State Capitol Complex in relation to the business core.



▼ Des Moines looking west toward the business district corridor.

MARK HOLMQUIST

bringing to the table, as an integral part of economic and market, and social aspects of a project, decisions on the way buildings and spaces are shaped and the ideas they communicate.

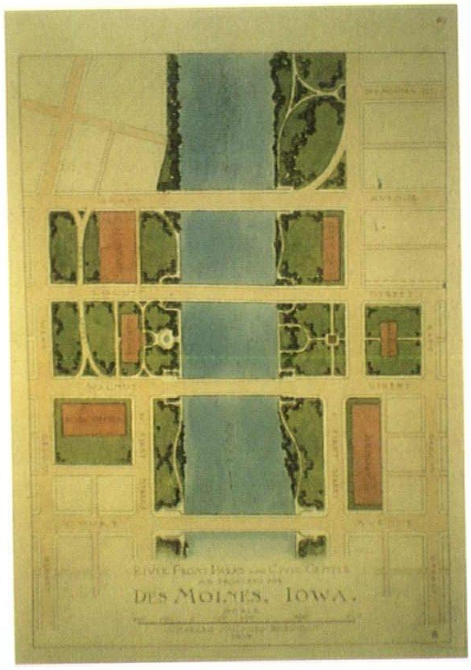
This project is more than a consensus building process between the private sector and City government. There is a design team involved. There is an important distinction between going through a process where a committee arrives at a consensus which is then incorporated into a plan, and a process where a committee or task force offers their insight, comment and reaction to a designer who then synthesizes that information, along with professional knowledge and artistry, into a plan. In the former, the professional design strength may be but one voice in the consensus building process. Getting agreement may become an end in itself and the resulting decisions may lead to isolated projects or actions which don't strengthen and broaden design goals. In the latter, the vision and style of a particular design team remains present in the process and in the end product. Individual projects become varied pieces of an overall direction — the parts having a relationship to the whole.

The Agrest and Gandelsonas approach to planning for cities is "modern" in that it starts with an analytical and subjective tabulation of what the physical, social, economic and political reality of the place is today. This reality becomes the starting point. No clean slate is provided or assumed. In this way the political, social and the

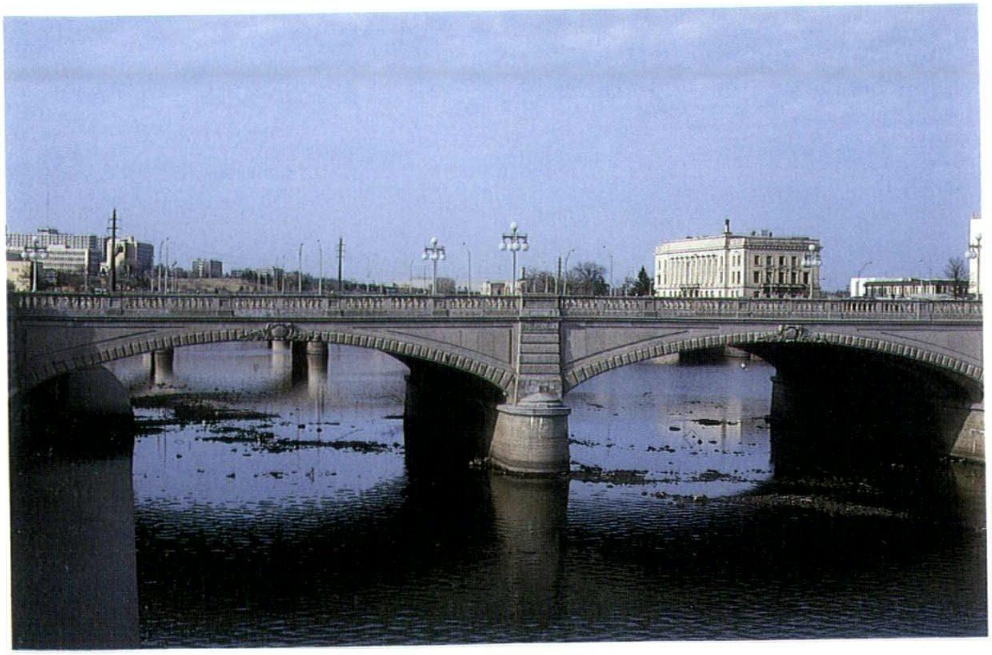
▼
Waterfront areas created as part of the 1893 Columbian Exposition in Chicago.

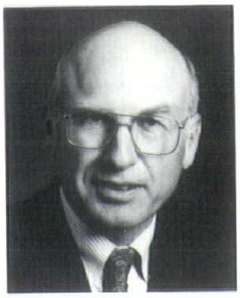


▶
1909 plan for Des Moines' Waterfront Civic Center inspired by 'City Beautiful' planning principles and influencing design in the area for a period of 20 years.



▼
Des Moines River, Riverwall, Court Avenue Bridge and City Hall Building.





"Think BOLD — there has been an incredible amount of money raised in the community for past accomplishments. Lots of money can be raised for good new projects."
Fred Weitz, Chairman
The Weitz Company, Inc.
Des Moines Vision Plan Steering Committee



"I see the east and west side of the Downtown as facets of a single downtown area rather than two separate areas. Conceptually people are now willing to embrace the idea that it is a single downtown area which has the potential to have the riverfront as its centerpiece. The forces are at work that will accomplish this in the end. The things that are taking place today in this process have led to a greater inner play between the two sides.

"Des Moines and much of Iowa is populated with inveterate joiners who form many groups, but it isn't always easy to bring them together at the same time and even more difficult to get them to look up — to look up from their block, their area or their problem. The Vision Plan has become a large information exchange for these different interests and a kind of group therapy for groups. They are all represented here. Sometimes our nerves are touched, our aspirations are finally shared. It is time for all of us to look up."
Mark Feldmann, President of East Des Moines Chamber
Executive Committee and Administrative Committee, Des Moines Vision Plan



"The thing that I've particularly enjoyed is the chance to sit around with 10-12 professionals and talk about something that isn't either competitive in nature or job specific. I think it's mind expanding for all of us, and I think the net result might be that those people who've had the opportunity to participate — architects and developers — will once again raise their aspirations to try and achieve more than they have before. I think the result is positive; I think the public will view it as positive. I know community leaders have already expressed to me their delight in the fact

that we have finally stood up and expressed ourselves and taken a position.

"This process is going to bring the architectural community much more into the eyes of city government, community leaders, and also developers, in-town developers and particularly out-of-town developers. That's going to be positive."

Rod Kruse, Herbert Lewis Kruse Blunck Architecture
Chairman of Des Moines Vision Plan Design Advisory Team

"This process is going to give us a very valuable tool, a document to work with private developers and work with the City Council to aim in one direction and to accomplish several projects. I think it is going to be partially the Planning Director's responsibility and the City's responsibility to facilitate moving on some of the projects. Many of them will require public funds. The bulk of the funds, of course, will come from the private sector but many times they need seed funds and I think that is going to be part of our job to recognize where they are needed and try and get that focus based on certain design goals.

"A wonderful side effect of this process is the creation of new leaders for the community. The involvement of a lot of new individuals in addition to those who have been leaders for years can create an atmosphere of new leadership — that will come out of this process."

James M. Grant, Des Moines Planning Director
Coordinating Team, Des Moines Vision Plan

"It's absolutely essential that you have the private input and that you have it in a very strong way. That fact is that you take any city development such as we've been talking about — 80-85% of all that will be paid for and built by the private sector and only 15-20% will be paid for and built by the public sector. It's essential that they take a strong role, that they are committed. I think one of the greatest things that planners, architects, engineers, and City governments need to do: 'how do you take the desires of the private sector and how do you nurture those in such a way that they can actually translate them from ideas to brick and mortar?' This must be guided so that you can get a quality development, but don't develop so many rules and regulations that it becomes a straight jacket. This, I think, is the thing that is exciting to me about the Vision Plan concept."

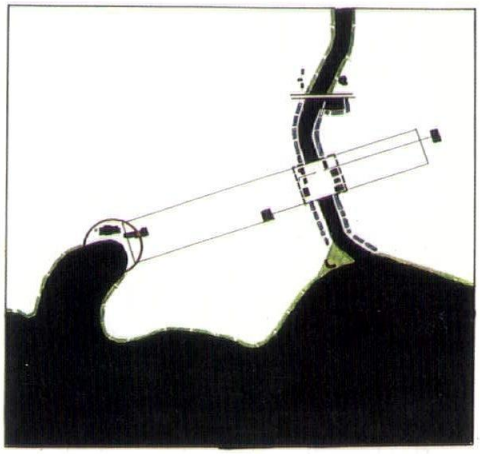
Bob Mickle, Former City of Des Moines Planning Director
Member of the Des Moines Vision Plan Coordinating Team

uniquely American way of laying out a vast country with a one mile grid, plus all the other marks of development, laid over a specific geography, become the starting point. Based on this information about the order and pattern of the thing, one can use buildings and space to do something else, to reinforce and clarify an understanding of something bigger, something "beyond the block."

A city's success or failure is shaped by the decision to integrate an existing context with a new project, or ignore the surroundings and start something new. A successful city is a dynamic which finds a satisfying equilibrium that is specific to a culture, a time and place. Architects struggle with this balance whenever they approach the design of a building in an urban context. ■

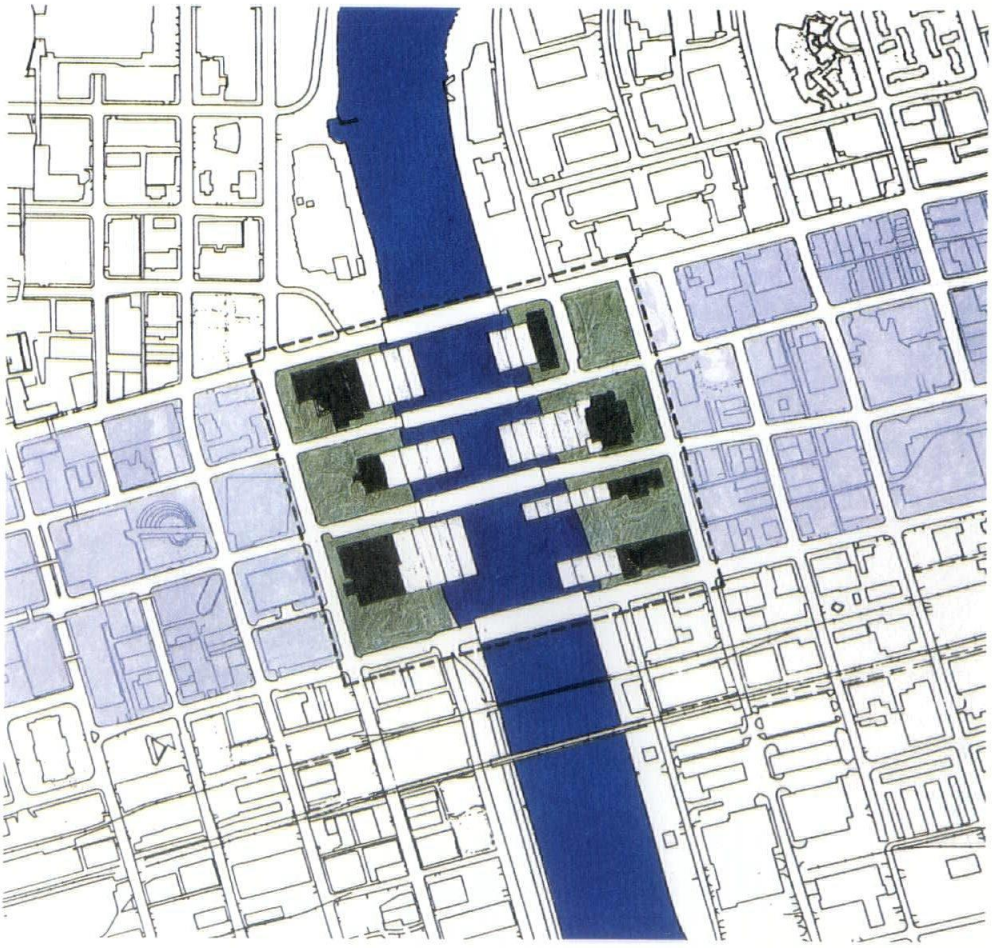
Patricia Zingsheim is an architect in the City of Des Moines Planning Department and a member of the Des Moines Vision Plan Executive Committee. She has been working on the Vision Plan project since its earliest phase to provide coordination and exchange between the City of Des Moines Planning Department and the Agrest and Gandelsonas Design/Plan Team.

Editor's Note: This is the second in a series of articles published by Iowa Architect (winter issue 1989) which deals with the distinctive and evolutionary approach to urbanism by Agrest and Gandelsonas. A & G is utilizing the City of Des Moines to project their architecture and urban design work which draws structure from American patterns of urban development and inspiration from the rich tradition of the city.



▶ Design diagram depicting relationship of riverfront areas to Business District Corridor with the Civic Center Riverfront acting as a "belt buckle" tying east and west sides together.

▼ Design concept for Des Moines' downtown river frontage presented to Steering Committee by Agrest and Gandelsonas proposes monumental terraces extending buildings to the water.



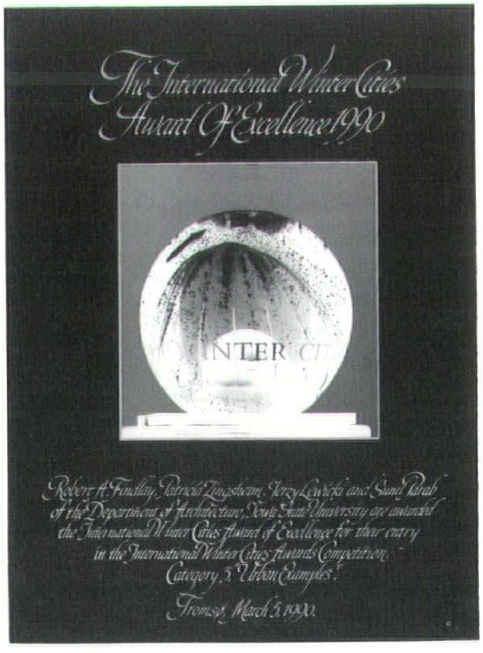
Robert A. Findlay, AIA

International Winter Cities
1990 Urban Examples
Competition

Enhancing The Public Realm of Central Des Moines

This urban design collaboration by Iowa State University faculty, graduate students and a practitioner, won a first place award in the International Winter Cities, 1990, Urban Examples Competition.

Team members were Robert A. Findlay, Associate Professor of architecture, Sunil Parab, a graduate student in architecture and community and regional planning; Jerzy Lewicki, graduate student in architecture; and Patricia Zingsheim, principle planner with the Des Moines Department of City Planning.



"As the primary motive for suburban migration has always been the withdrawal of the rich from the proximity of the urban poor, some businessmen have allowed themselves to think that an economically segregated downtown provides all the advantages of suburbia without the dislocating effects of actually moving there."
Jonathan Barnett

All too often in the creation of city centers, we design in absolutes of inside or outside, hot or cold, wet or dry, public or private. With the development of off-grade skywalks and climate-controlled retail malls, these extremes have become more pronounced. Now that economics have overtaken climate as the inducement for indoor shopping areas and skywalk systems, the result seems to be a form of social control or segregation, corresponding to a widening economic separation of the American population in the last decade. In addressing the role of architecture in the social environment, architects must concern themselves with whether these characteristics are the result of design intent or mere economic motivation. The shift from public to private development of common spaces and the tendency for climate-controlled enclosure in cities all too often leads to social stratification. A narrower range of the general public has access to the new urban systems; a broader range of economic have-nots, less physically agile, and mentally marginal individuals are left out.

In advocating a more fluid and dynamic city infrastructure and one which encourages a more pluralistic downtown population, our design group studied a number of urban space precedents. We sought precedents for publicness in developing models to apply in central urban areas. The emphasis was on traditional structures or space types that are widely regarded as public in nature. These are public in the sense of being accessible to a broad population, and are places where expectations for civil behavior are broadly shared, well understood and respected.

As a critique of the public realm that is found in central Des Moines, we appraised common spaces in terms of urban concerns for privatization, pedestrianization, orientation, weatherization and transportation.

- The responsibility for developing public spaces in the city center has been largely transferred to the private sector, resulting in an unreasonably raised threshold of acceptable public behavior enforced by private security services, and leaving a larger percentage of the population out in the cold. Issues of public responsibility and of private liability related to these quasi-public environments need to be resolved by the community at large.

- Pedestrianization of congested urban areas gives preference to people on foot. To pedestrianize low-activity areas, in hopes of activating them, rarely succeeds in Midwestern cities. In Des Moines, the problem is compounded by the simultaneous construction of a pedestrian-transit mall and a skywalk system as isolated projects in the same area.

- The compact urban core of Des Moines, interlaced with skywalks at the second level, is a closed and contained system. Regular users have adjusted their mental maps as they continue to use the growing system while infrequent and first-time visitors suffer for lack of visual orientation cues. The primary pedestrian circulation system downtown is in skywalks which bypass major exterior and interior landmarks often without taking advantage of direct visual connections which would provide orientation cues. Vehicular circulation follows a grid of square city blocks of near constant width and lateral enclosure. As these urban systems develop in incremental and piecemeal ways, undifferentiated mazes and matrices often develop. The pattern of streets, sidewalks and skywalks in downtown Des Moines forms an even-textured plaid that needs a hierarchy introduced in order to clarify primary and secondary routes thereby assisting orientation.

- As is common in northern cities, climate protection is either total or not at all. Downtowners are either inside or outside, hot or cold, wet or dry. A dynamic approach to climate protection

is needed to mitigate the social and economic problems associated with these absolutes. Gradations in protection, as found in arcades, as well as changeable, operable enclosure systems are needed to provide more temporal and spatial continuity between inside and out as weather permits.

- The luxury of individual automobiles has devastated the core of the city primarily due to the contrasting space requirements of the personal vehicle and a mass transit rider. Urban tax laws and profit potential perpetuate this deterioration of downtown by making surface parking lots more profitable than retaining older structures, and by favoring public parking structures over mass transit, as inducement for private development.

In Midwestern American cities, architects design for a downtown population that is largely suburban in its public experience. Perhaps this outlook explains the suburban models employed in contemporary city center design. Urban designers, however, need to develop the environments between the inside and out, the public and private, as a means to regain the positive experiences associated with urban living. Five models of public space, based on traditional public environments, are offered for consideration in the future development of downtown Des Moines. ■



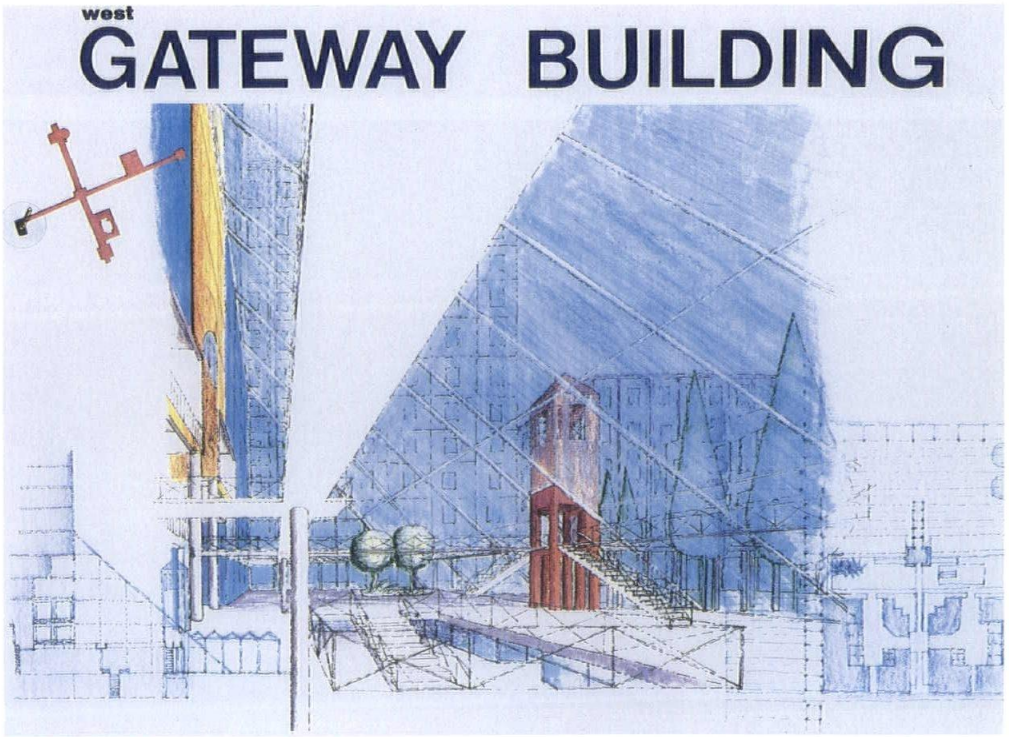
Courtesy of Principal Financial Group

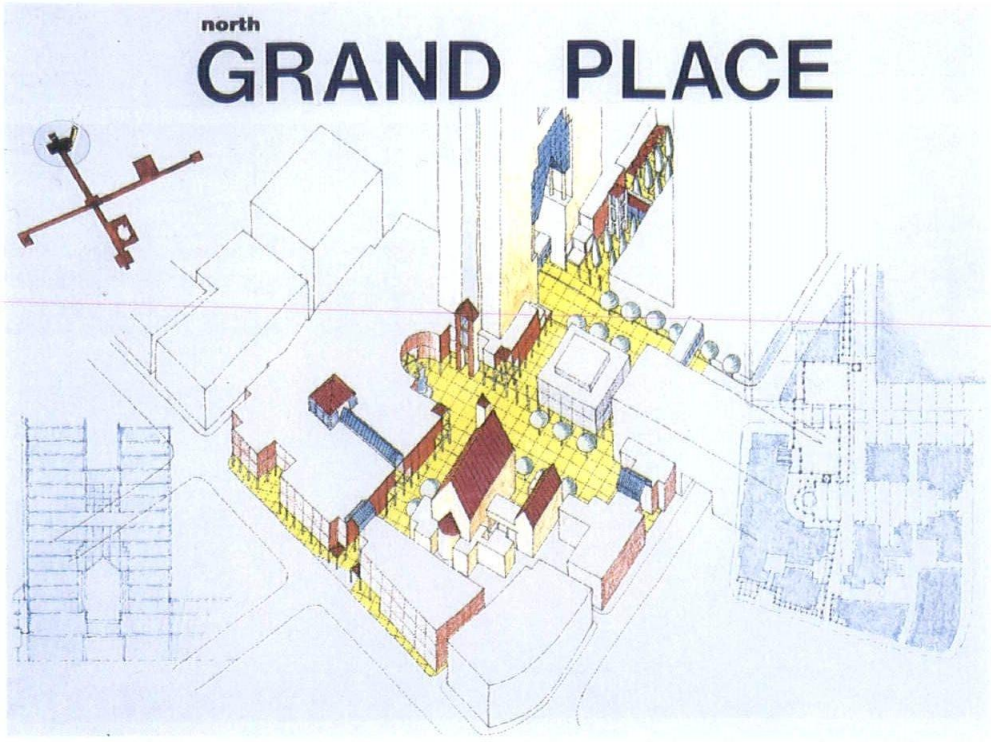
▲ Looking southeast across downtown Des Moines, Iowa.

GATEWAYS

In the form of city gates, such spaces serve as entrances to the city. These broad, welcoming spaces contrast with the subway station or parking ramp which serve as the transition that more typically introduces us to contemporary cities. Except in some airport structures, it is rare that we celebrate arrival and entrance in our cities. The idea of gateway can also be developed to provide access to multiple level pedestrian movement systems. It is the character of such spaces which promotes broad public accommodation that is important.

For climatic and economic reasons, new private structures in urban centers are sited to connect with off-grade pedestrian systems. This tendency reinforces the compact urban core but unfortunately also perpetuates the inaccessibility of the core and the degradation of public street life. The Gateway prototype considers the lower levels of urban structures as public accessways to the horizontal and vertical building circulation, and to the quasi-public realm of the city center. The "good citizen" urban building, as described above, not only provides the requisite corporate image of primary tenants housed in its upper levels, but generously accommodates urban public life on its lower levels.





GRAND PLACE

People are naturally drawn to the spaces which surround major public buildings. They are attracted by the expectation of rights of access and of finding others who are participating in the common grounds or shared civic salon. In a northern climate, a vast outdoor space can be forbidding, but the public qualities of such a space may be maintained within a precinct extending through the lower levels of several buildings. The concern is to maintain a high level of visual transparency and a sense of ready accessibility throughout the public precinct.

Grandly scaled, public, open spaces are associated with major modern structures as well as with landmark public and religious buildings throughout history. In Des Moines, a major structure of public and private nature, a World Agricultural Trade Center, is proposed for a small downtown site. In order to accommodate the population of this major structure, the physical and visual qualities of public access associated with major public outdoor spaces would permeate the lower floors of the new center and surrounding buildings as well as the celebratory outdoor space. The occupation of the grand space provides purposeful activity, varying degrees of climate protection, and assures access and accommodation for a broad public.



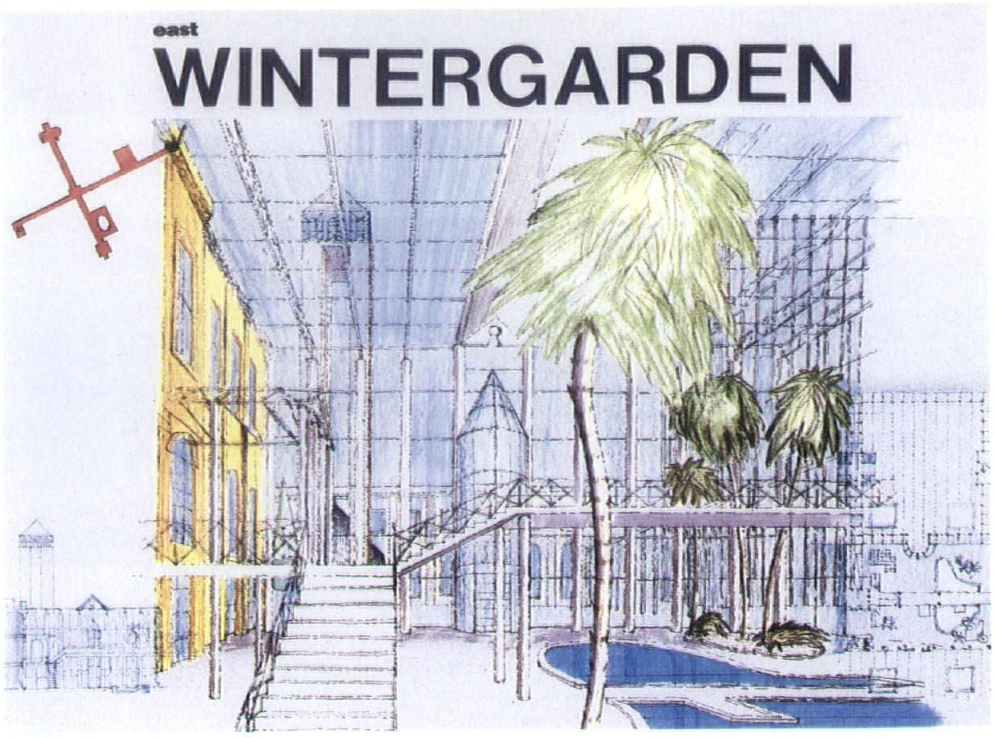
CENTRAL PLACE

As cities grow, off-grade pedestrian systems often develop in an isolated and piecemeal fashion resulting in a chaotic system of menial dimensions. The parallel nature of public streets, sidewalks and storefronts has been fragmented as primary pedestrian systems have been moved indoors and to off-grade levels. There is need for hierarchical differentiation and for the integration of individual movement systems. A sense of centrality, a differentiation of routes, much as develops in urban road systems, is needed. A primary route, of generous dimensions, is needed to center and to provide orientation cues to system users. The Central Place is a proposal to establish a main, largely retail and service street that opens physically and visually between the Walnut Street Mall and the parallel, but presently unrelated indoor shopping mall, the Kaleidoscope. The breadth of this spatial volume and the inclusion of building exteriors serve as focal points aiding pedestrian orientation.

WINTERGARDEN

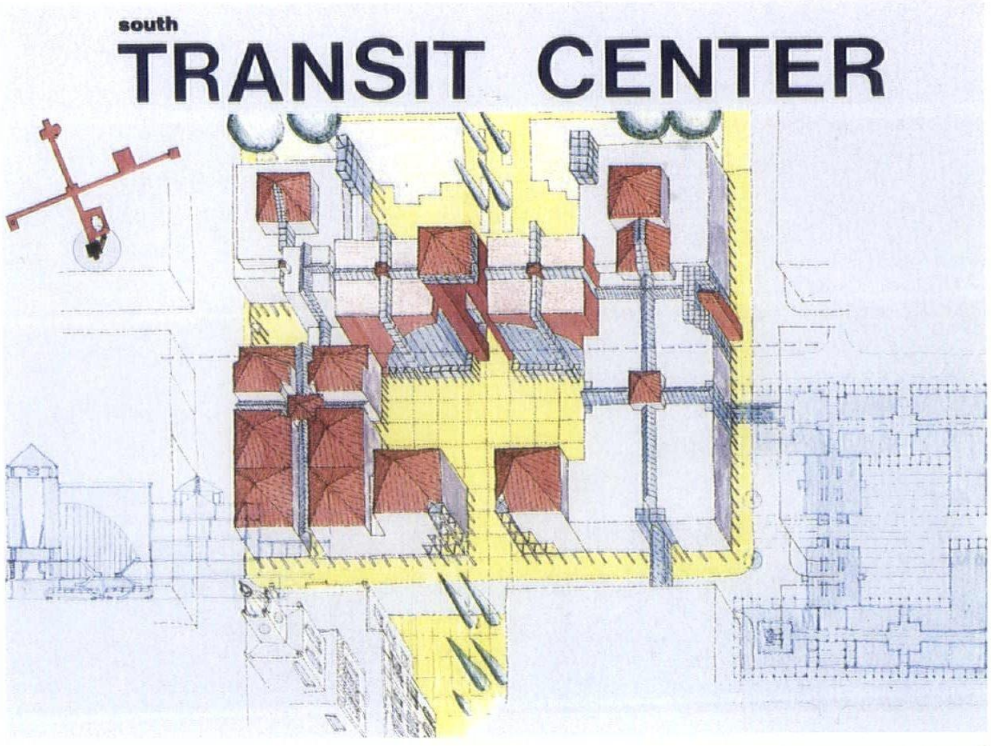
The Wintergarden prototype provides a year-around, constant, semi-tropical climate in contrast to the seasonal changes of the host city. In central Des Moines, a wintergarden connected to the City Library, a building in the City Beautiful Historic Riverside District, would provide an escape from climatic extremes, attract people to this part of the city and serve as a linkage to the skywalk system at the river's edge.

Planning and urban design for the city core is a complex activity, especially when diverse, and sometimes conflicting, requirements of different interest groups are accommodated. Design that responds to this complexity, to the need to coordinate individual interests, and that effectively develops the transition zones between social and climatic extremes can produce a robust city center.



TRANSIT CENTER

At present, the open parking lot, or worse, the parking structure, as the point of transition from vehicular to pedestrian scaled movement, serves as the entrance to the city center. The proposed introduction of light-rail public transportation systems in Midwestern American cities, such as Des Moines, presents an opportunity to celebrate arrival through a generous urban space that welcomes the passenger and provides orientation cues for access to the city center.



Robert A. Findlay, AIA, is Coordinator of Graduate Programs in Architecture at Iowa State University and a member of the AIA Regional and Urban Design Committee.

John Zeller

Tallest in Town

The competition to be the tallest building in Iowa is front page news — and an old Des Moines tradition. Although overshadowed by buildings of larger metropolitan areas, the pride of being the tallest, at least in Iowa, still exists.

The peak of the Equitable Building shone in the night like a chiseled iceberg, while below its great silent mass lay submerged in the summer darkness. My father said it was the tallest building in the whole state of Iowa. I thought I knew "Iowa", having traced its shape from the World Book Encyclopedia at least a hundred times. I was impressed. The building's owners sat way up on the 18th floor and looked down on the whole town. My friends said, if you even tried to build a taller building, the mayor would send the cops after you. I counted the floors with my fingers and reached the 18th at the flat part. "Who lived in its marble tower bleached by the rooftop beacons?" I asked. "No one? Why not me? We could play night baseball on the roof. At The Championship Game, I would race back for a long fly ball and sail over the edge as the stands gasped in horror. Yikes!"

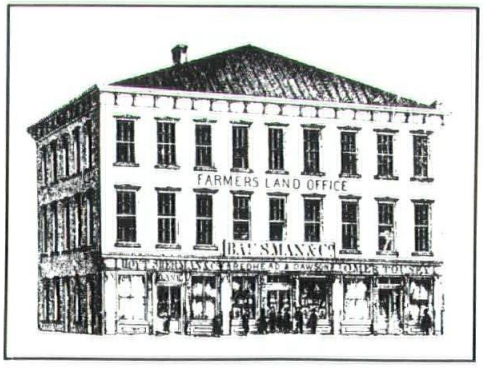
I'd nearly forgotten getting dizzy looking up at the Equitable Building, nowadays I'm craning to catch 801 Grand's copper summit turn a mossy green. I wondered what other buildings, now forgotten, made Des Moines something to gape and swoon at. What follows is a history of the twenty buildings that have been the "Tallest in Town."

In May, 1843 Captain James Allen and his force of Dragoons pried their little steamer "Ione" off the last sandbar of Rattlesnake Bend and made way for Allen's "Fort Raccoon." For three years they fought a losing war against mosquitoes and boredom along the muddy Des Moines River before departing Fort Des Moines for the Mexican War. They left the settlers a collection of one-story log cabins on a soggy plain dotted with hazel brush.

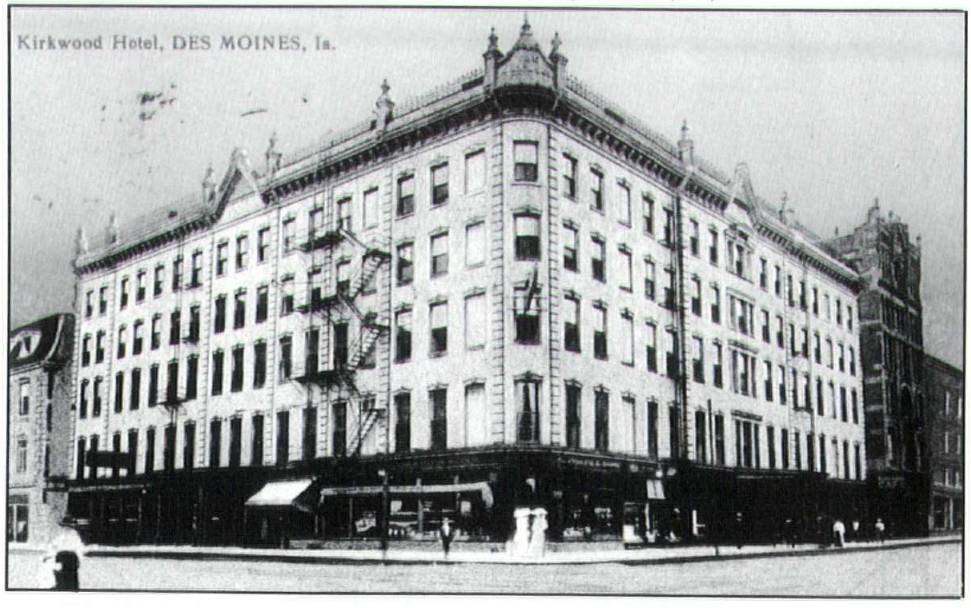
In 1847, David Solenberger got the village of Fort Des Moines out of the mud with the first two-story frame building, built at 3rd and Market. But the first building that was anything to look at was the 1850 Dr. James Campbell's three-story brick general store down at the "Point" of the Des Moines and Raccoon Rivers. Neither building exists today.

When it was learned in 1856 that Des Moines would be the next state capitol, the town took off, building two three-story brick blocks — the Exchange Block on Third & Walnut Streets and the Sherman Block on Third & Court. The Exchange Block was a cosmopolitan place, housing the offices of the *Iowa State Register* and a daguerrean photo gallery. But the Sherman Block's tall hip roof made it the tallest building in town. It held the county and city offices and

◀ The Sherman Block (1856) housed city and county offices plus the first offices of Equitable of Iowa Insurance.



▼ The fifth floor added to the Kirkwood Hotel (formerly the Old Savery Hotel) was the occasion for one of Des Moines' first passenger elevators (1884).



the first home of the Equitable of Iowa. (In 1924, the Cohen Bros. proudly announced a "NEW RECORD!" in demolishing the Williams [Exchange] Block in three days — the Sherman Block only survived nine years more.)

There was great excitement in 1857 at the news of work beginning on the gigantic four-storied Savery Hotel at Fourth and Walnut Streets. But the economic "panic" of that year, followed by the Civil War, slowed progress. Only raccoon tenants lived in the top two floors for the next ten years.

Through the 1870's, Des Moines was happy being a town of three-story business blocks. It was also content with its unpaved streets, toll bridges over the Des Moines River and lack of city parks.

By 1881 the new Capitol Building's iron dome was taking form as the town shook off ten years of economic stagnation. That year, Louis Harbach built something new: a five-story building! He located his new furniture warehouse at 225 Second Street, gambling that the east and west side business districts would move together toward the river. (He was wrong and the building was demolished in 1905.) The advent of hydraulic freight elevators allowed warehouses to rise above the business blocks, but the public remained suspicious of passenger elevators. (Even the fearless Kaiser Willhelm II of Germany would not ride one.)

One of the first passenger elevators in Des Moines was installed in the Kirkwood (the renamed Savery) Hotel when they added a fifth floor in 1884. On September 3, a "colored bellboy", Haywood Jefferson, was crushed between the elevator and the metal cage. Fatal accidents also occurred at the new State Capitol, the Observatory Building, the old Equitable Building and the Randolph Hotel, where, in 1923, a carload of people plunged to the basement.

When the new State Capitol Building officially opened in 1886, streams of visitors puffed their way up the 250 feet to the lantern cupola atop the gold dome. Since Capitol Hill is 80 feet higher than downtown, that perch remained the highest vantage point in the state, even after the Equitable Building was finished in 1924. (But steeples, domes, towers, and radio antennas don't count in this contest.)

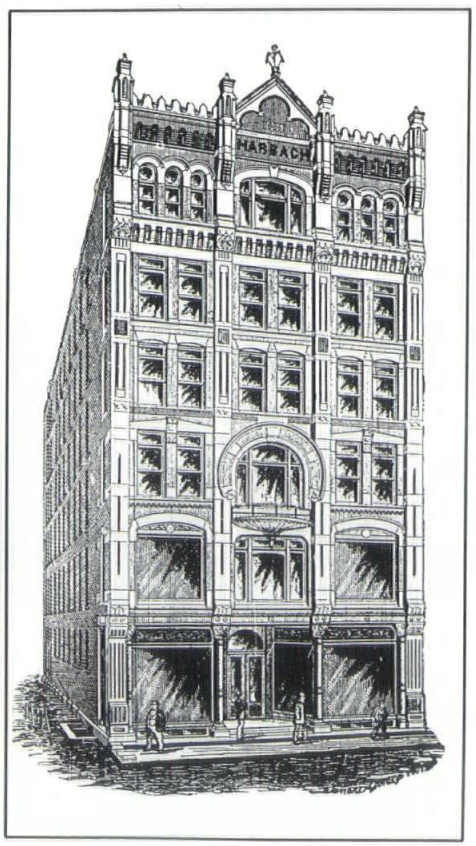
In January of 1887, Harbach moved into his new "Palace Furniture House," designed by Des Moines architects Foster & Liebbe. The *Register* promptly billed the six-story furniture store and undertaking establishment at 412 Walnut Street as the tallest building in IOWA! (a first for Des Moines.) The building came down in 1971.

Competition for the top honor heated up quickly when around the corner on Fifth Street, the Iowa Loan & Trust Building was completed in 1888. Across Fifth Street, Conrad Youngerman countered by erecting a massive rough-cut limestone Romanesque office block in 1891. The Youngerman Block eclipsed its neighbor by half a story. Both structures disappeared in the 1930's.

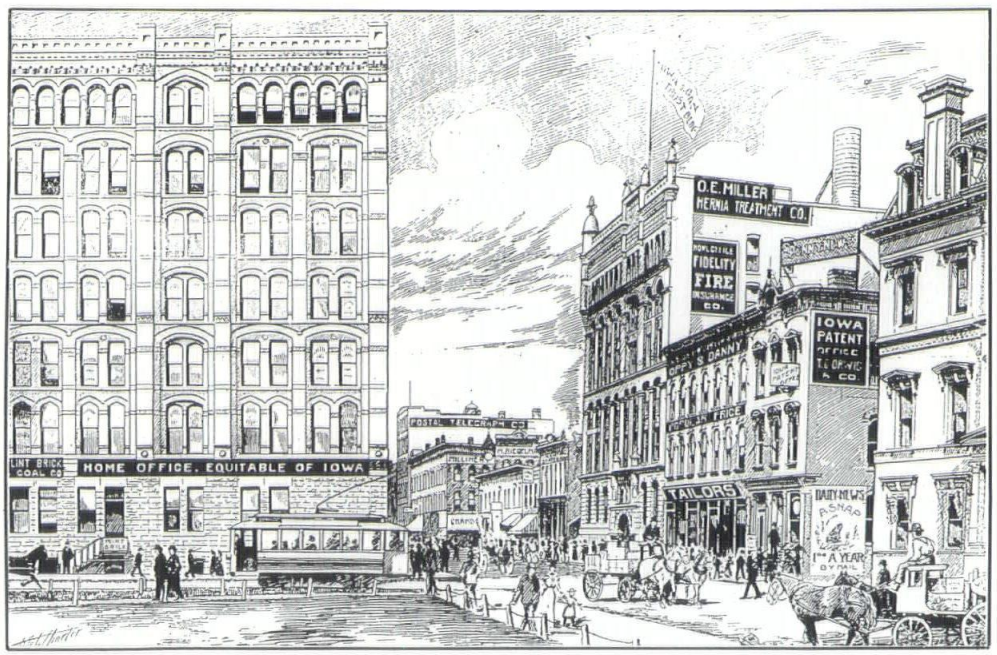
That same year saw the beginnings of the Old Bankers Trust Building. The *Register* reported "surging crowds of spectators" at Sixth and Locust Streets watching its construction. The Equitable Life Assurance Society of N.Y. was laying down a foundation of "massive cement and crushed rock layers and honeycombed steel girders" and 600,000 bricks which would "endure until eternity." Designed by the Boston firm of Andrews, Jacques and Rantoul, the eight-story Richardsonian offered rich appointments, including fireplaces, a library and a turkish bath. The five-foot thick walls at its base fell to the wrecking ball in 1980 to make way for Two Ruan Center.

In 1896, the *Saturday Review* announced that Des Moines had the "Tallest Office Building between Chicago and San Francisco." It was the Observatory Building built by local brick manufacturer G. Van Ginkle (using three million bricks). Designed by local architect C.E. Eastman, it soared nine stories to the roof-top garden where, at its opening, 600 of "society's best" luxuriated to the strains of T. Fred Henry's Band. A Tuscan tower jutted up another five stories, its observatory deck thronged with country boys checking out the view. They even called it, in newfangled parlance, a "skyscraper."

Ten years later, Des Moines' 75,000 sidewalk superintendents (the city's population) reportedly gasped at the "human spiders" — gandy dancers riding three-ton girders aloft or enjoying lunch 150 feet above the sidewalk as they constructed Iowa's first steel frame skyscraper, the 11-story



◀ Louis Harbach built Iowa's tallest building in 1887 — the first time a Des Moines building held that title.



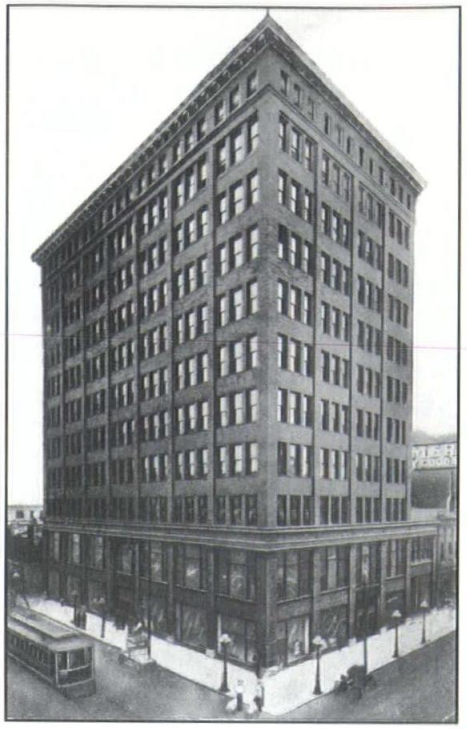
▼ The Youngerman Block (1891) (left) and the Iowa Loan & Trust Company building (1888) (right) were close competitors for title of tallest.



▲ Equitable of New York built an eight-story building in 1892, to which four stories were added in 1910.



▲ The Observatory Building (1896) was the tallest building for a time between Chicago and San Francisco.



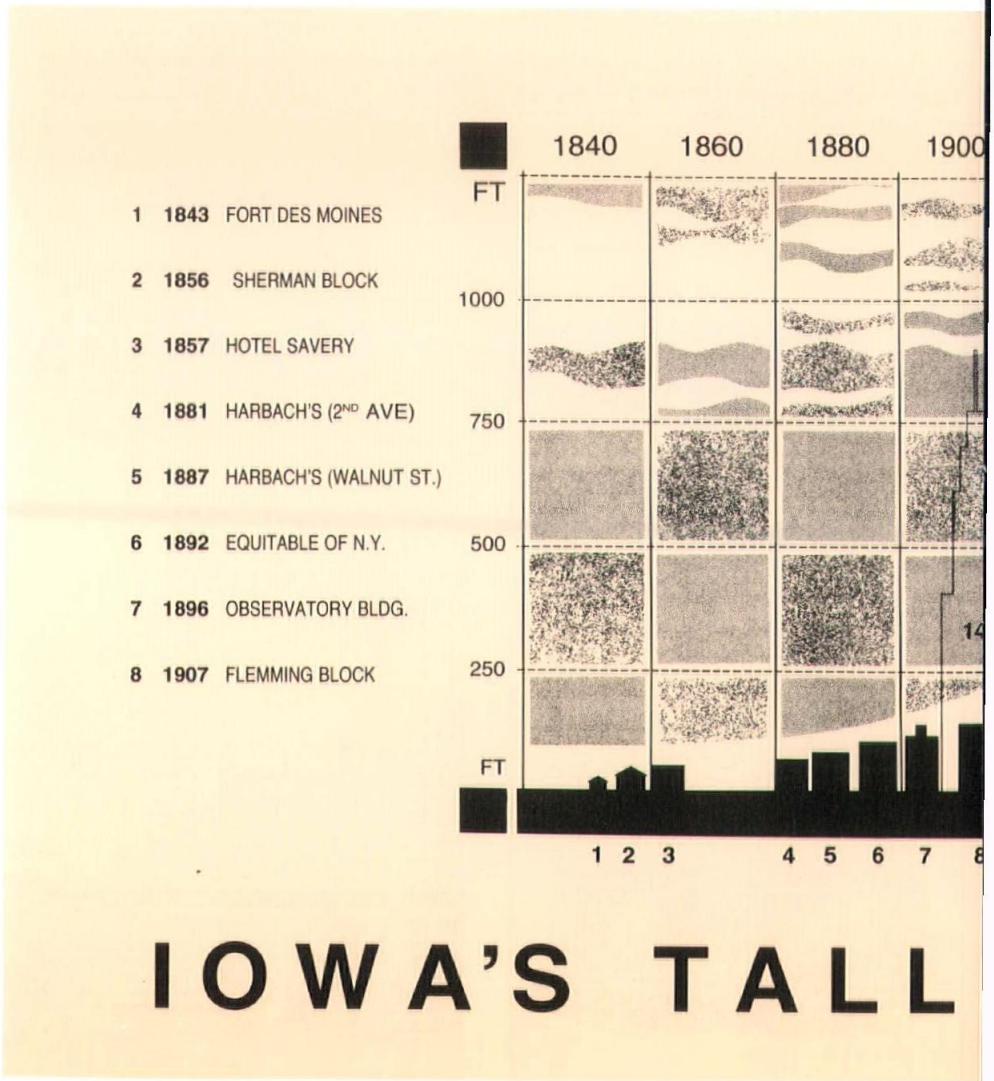
▲ The Fleming Building was Iowa's first steel framed skyscraper.

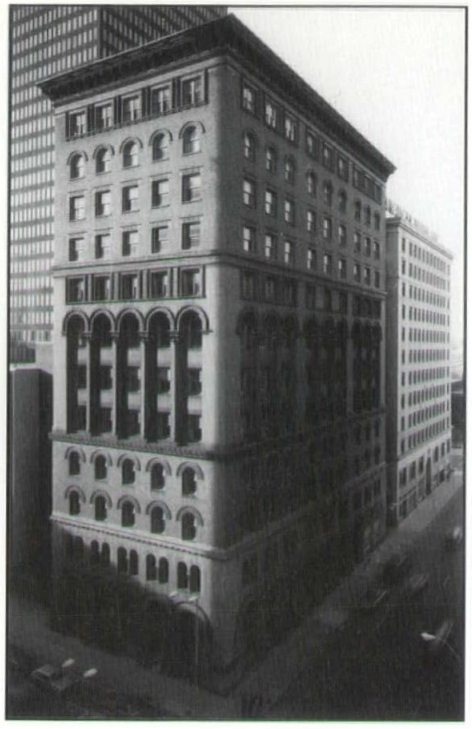
Fleming Block on Sixth and Walnut Streets. The Des Moines Bridge & Iron Co. boasted that it was providing 278 sheets of engineering drawings, 23,876 pieces of steel and 194,000 rivets for its construction. Daniel Burnham (of Chicago's Columbian Exposition and "make no little plans!") was the architect.

The race to be the highest was becoming a Sixth Avenue contest. In 1910, F.M. Hubbell added four floors to the Equitable of N.Y. Building that his Equitable Life Insurance Company of Iowa bought in 1907. As Hubbell and the construction unions fought over the use of non-union labor, Miss Ella Jellison, a pretty young drug store cashier stole in and rode to dizzying heights atop a giant steel beam to become the town's first woman gandy dancer (unofficially).

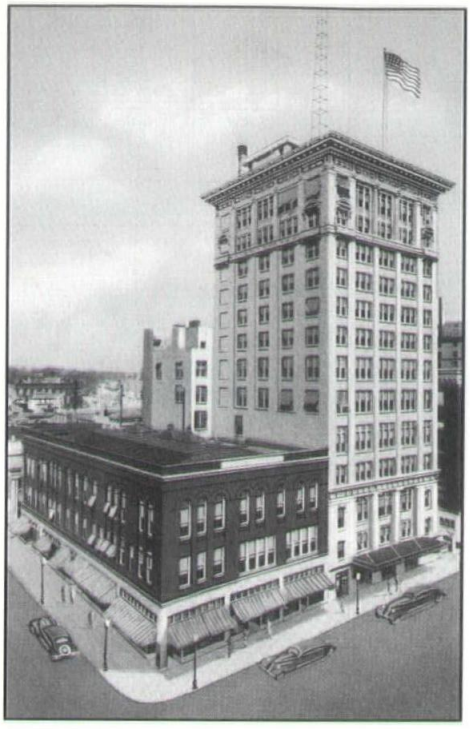
In 1913, street railway magnate George Hippee tore down the streetcar waiting room on Sixth and Mulberry Streets and built the 12-story Hippee Building (now the Midland Savings Building). The "fire-proof" design by Des Moines architects Sawyer & Watrous made extensive use of terra cotta and Italian marble and was just a few feet taller than Hubbell's building (the Bankers Trust Building actually stood a little higher by starting from higher ground).

The Register & Tribune grabbed the laurels in 1917 with its present 13-story tower, which it humbly described as "unsurpassed in architectural beauty." Architects Proudfoot, Bird & Rawson, now Brooks Borg & Skiles, even included a sixth floor gymnasium for the paper boys. (Don't be fooled by the building's 1950s-

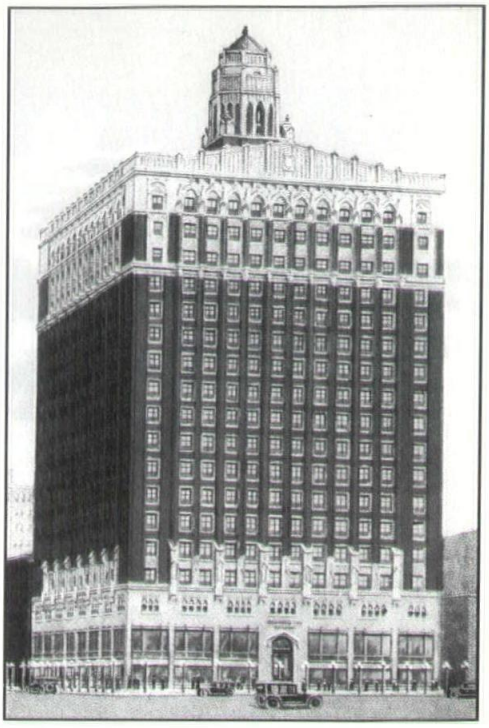




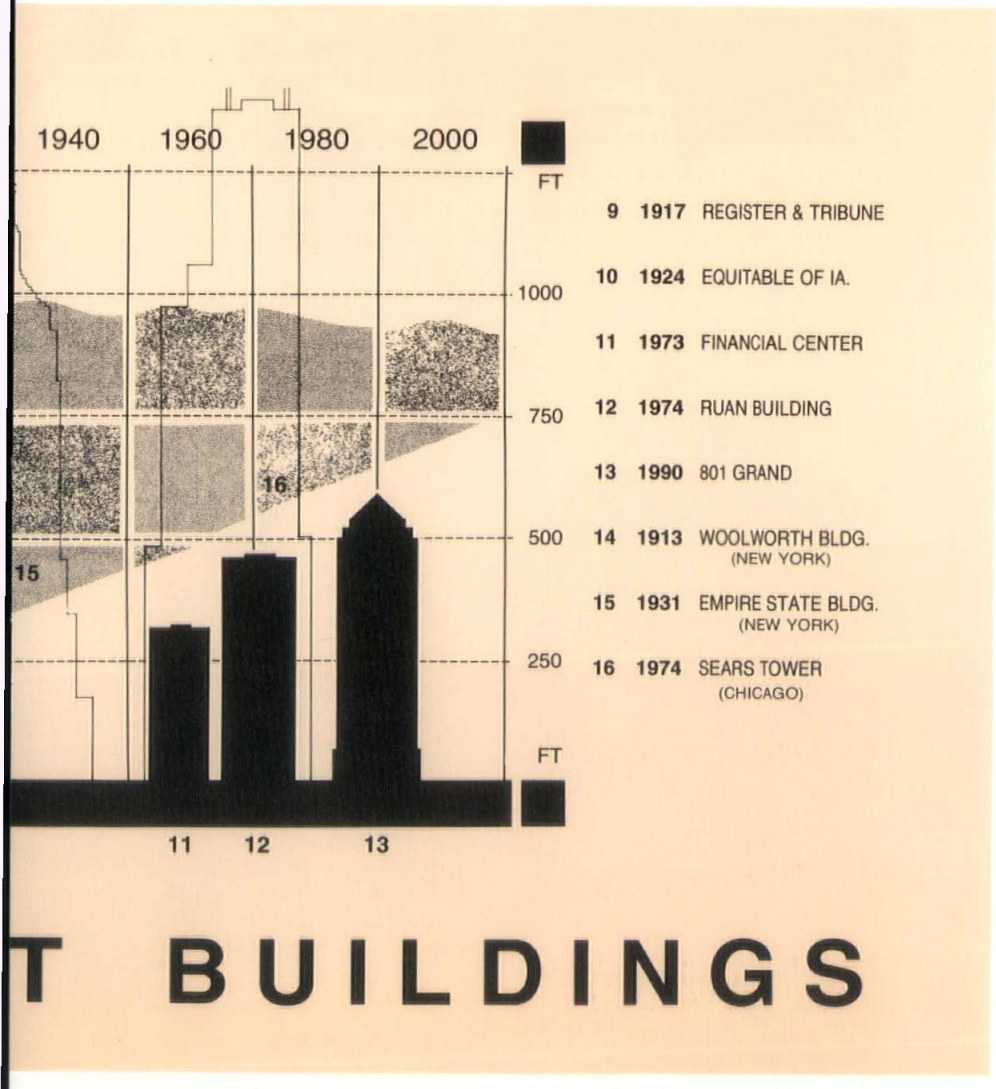
This is as The Equitable of New York Building (later known as the "old" Bankers Trust Building) looked prior to its Two Ruan Center replacement.



Underneath the building's current skin, this is how the 1917 Register and Tribune Building looks.



Equitable of Iowa built their 1924 building as the tallest in Iowa. It remained the tallest for almost 50 years.



T BUILDINGS

style exterior — underneath it's still "The Old Register.")

Proudfoot, Bird & Rawson preserved their skyline crown in 1924 by completing the 319-foot Equitable of Iowa Building. At the dedication, 850 guests crowded onto the roof (site of my fantasy baseball game) and danced late into the summer evening. Above them, the spectacularly illuminated nine-story terra-cotta tower served as a beacon for a small plane that droned overhead, its bombardier showering the roof-top celebrants with floral wreaths.

In 1973, on the eve of its golden anniversary as the Queen of the skyline, the Equitable Building abdicated its crown to the 25-story Financial Center. The next year the 36-story Ruan Center was completed. The "new" square-topped utility of the skyline seemed to finish the days of roof-top hoopla, of business spires with their fingers pointing to god, directing the Dow-Jones forever upwards. But 801 Grand's towering pinnacle 630 feet above the street now has the whole town looking up. Dimes are going unfound on the sidewalks these days. But will we now be content with just 44 stories? Will the ex-champ John Ruan recapture the championship belt, pinning Principal Financial to the mat with a lofty World Trade Center? If history is any judge, I'd say the race is on! ■

John Zeller is a Des Moines historian, specializing in photography. He has also researched National Register of Historic Places nominations.

Martha Huntington

The Ames Plan

Insights in Action

Choosing to shape their future rather than being forced to react to unknowns has launched the city of Ames, Iowa into an insightful community planning effort.

The Ames Plan is a community planning effort sponsored by the Ames Chamber of Commerce, Iowa State University and the City of Ames. Its aim is to improve the city by making it more visible and economically viable.

The project has brought together community planning professionals, marketing experts and interested Ames citizens in an atmosphere of concensus and brainstorming. Two community workshops were conducted in early summer to gather residents' ideas which have been used in the townscaping and marketing phases of the plan.

The Ames Plan Steering Committee hired Sasaki Associates, Inc., a Dallas-based firm, to provide a viable plan for the city's future. Alan Fujimori, a landscape architect and planner, has represented the firm throughout the project. The plan is to act as a guide for implementing the city's established land-use policies. The proposals address the size, traffic flow, and character of Ames, and provide for future expansion of the city.

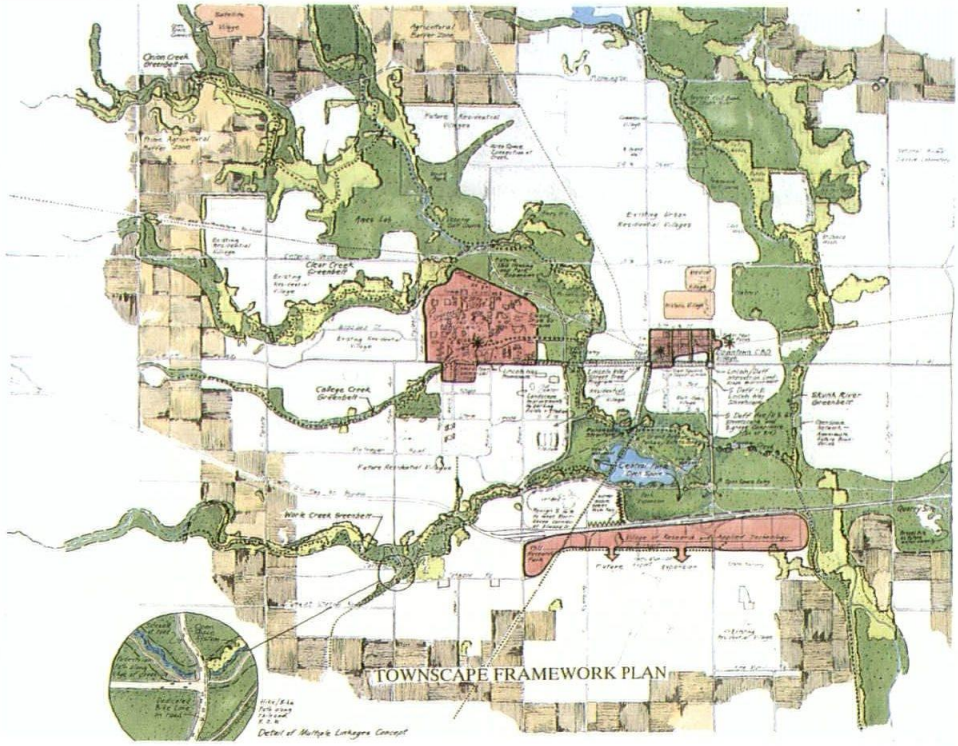
Crucial to the project was an in-depth look at community needs and wants. A senior-level landscape architecture studio at Iowa State led by instructors Mira Engler and Mark Chidister conducted a semester-long research effort providing information in over forty categories including soils, history, and transportation needs.

The Ames Plan has also incorporated marketing research to lay the groundwork for a long-range marketing focus promoting retail, residential and industrial development.

Dave Percival, president of Cirrus Corporation which operates Gateway Center in Ames, is chairman of the Ames Plan Steering Committee. In a recent interview, he outlined his thoughts on the Ames Plan and the impact it could have on the city's future.

I.A.: How would you describe the townscaping plan that has been developed?

Percival: *Alan Fujimori's scheme has one major theme and two subthemes. He calls the major theme the "greening of Ames." Alan has said we have the potential for a world-class open*



►
Townscape Framework Plan

►►
Central Park

space system. Most of the components are already there. By integrating them and thinking of the individual spaces as a system, not just parks and public lands, we can make quite a statement. And in doing so capture a sense of scale for the city.

The second part of the greening idea involves the issue of a conservation belt around the city. In essence you can grow without urban sprawl by developing satellite villages just beyond the conservation belt and continue that theme so the open space remains a part of Ames in the future.

The second theme is the "villages of Ames," which includes downtown, the ISU campustown area, and a new third proposed village along U.S. 30 which reaches out to capture the research village, which is a village of the future housing high-tech office space and mixed-used facilities. The components of the town which the population likes now — the size, the ease of transportation and the scale — need to remain and be reinforced. The multi-nodal character of Ames should be maintained because it defines the scale of the city.

Between the three villages and between the Duff Avenue entrance and the Elwood Drive entrance, a new park is proposed called Central Park. This new park is a way of creating a sense of arrival that's not a "string" street. It's a very positive arrival and a way of linking the three villages by a central point.

Interestingly, the focus groups, the marketing people and Sasaki have all brought up the need for a place of arrival. We have no town square. One of the participants quoted Gertrude Stein's comments about Oakland — "there's no there, there." All three of them have hit on that notion. The Central Park is a way of doing that. I guess it may not be as important where it is but that it exists.

I.A.: Do you see this as a model for other communities or is the Ames situation so unique that it couldn't be applied elsewhere?

Percival: *I think, to answer the question, you have to look ahead and ask yourself what communities are going to be like ten years from now. If we accept the notions of complementary communities and regional environments, and move toward issues like environment, ecology and conservation, then I think that concensus approaches to planning will be required.*

I also think it's going to be very hard to do. This is not an issue people take to the streets. It's hard to get people to be proactive when they're already very comfortable. I think it depends where you are. But if your downtown is disintegrating and your companies are leaving town, I don't know if there is time for consensus programs.

I.A.: How do you picture Ames in ten years?

Percival: *It's easy to say how I would like it to be and then to ask whether it will get there or not. It's harder to say what it* ***will*** *be like. What I would envision is for the city to adopt the concepts, to internalize the themes, to be aware of the sense of scale, and to make decisions with those in mind. I really don't care too much about any specific design scheme; I care more about attitude and quality.*

I suspect in ten years campustown will have a new look. The university's own planning efforts and the campustown needs will surface. It's a pocket of the city needing work now. I think the approaches to the city will be better cared for. I don't know exactly what I mean by that, but I think people are more aware of their arrival, and they're starting to deal with that. I think there will be a good solution to the depot, and there will be landscaping along the railroad track so arrival by train in Ames will be a real treat.

The real question I have is how are we going to treat the proposed Central Park and things such as the electric plant. It is suggested that we use the electric plant as a major piece of sculpture in the sky, and it's a wonderful idea, but I don't know if we have the character to do that. A monument for the Central Park arrival has also been proposed. I don't know whether we have the will to invest in that sort of thing.

I.A.: You have spent a lot of time studying Ames over the last two years and said you have changed the way you see the community. Has your view of other communities changed?

Percival: *The psychology of communities is really fascinating to me. What makes a Boulder a Boulder, and what makes an Iowa City an Iowa City? The ethnic background, the composition of the community, the economy — but it's not just the tangibles. Why does a community such as Des Moines sit stagnant for fifty years and then in a burst of energy revamp the entire downtown infrastructure? Why did Leavenworth, Washington die, and then almost overnight reinvent the town? It's a little overdone maybe, but it's also clean, full of flowers and the town's got a vitality to it. It almost disappeared from the face of the earth. What made that town do that and other towns just never address it? What makes a Mount Pleasant do it and not an Ottumwa? I don't mean growth in big numbers, but being healthy. I refer to Des Moines as a body builder and Ames as a runner. I think of Ames as a wellness town. We're healthy in a totally different way than Des Moines. I'd like to see us become even more healthy, and find ways to maintain that health for a long time.* ■

Martha Huntington is a graduate student in the Department of Architecture at Iowa State University.



Lynn Spears

Shenandoah, Iowa

The Value(s) of the Small Town

Shenandoah is a small town lying at the junction of Highways 2 and 59 in Southwest Iowa. The images of its streets and neighborhoods, buildings and people are familiar ones. Shenandoah might, in fact, be mistaken for any other small Iowa town, which is precisely its importance.

Think for a moment about the tropical rain forest. An ecologist can tell you of its value. It is an extraordinarily rich and diverse environment. Though countless generations have passed since mankind first walked its fertile soil, one fact remains; much of what we are, and much of what we might become can be traced to these nurturing enclaves.

We have recognized, perhaps too late, the importance of the rain forest. It is the last, untainted wellspring of genetic diversity remaining in this world. To destroy the rain forest, an ecologist will argue, is to destroy our collective biological future.

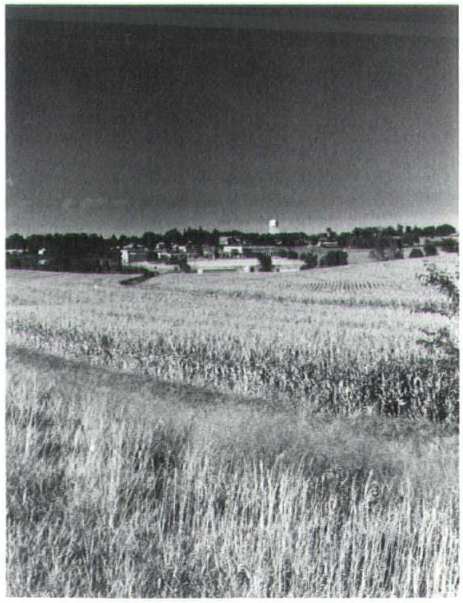
Much the same argument might be made for the small town, though on admittedly different terms. These terms are by no means biological. They are, in fact, cultural.

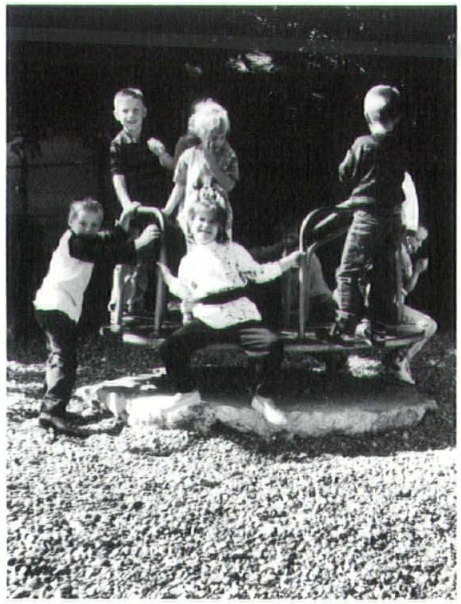
Visit any big city, Des Moines being as good an example as any, and examine its representations of culture. Culture, be it artistic or intellectual, is packaged in commodities accessible only to the broadest of audiences. Theaters stage extravagant "Broadway" productions while museums promote renowned, though not necessarily, accessible "international" artists. Such representations should not be surprising. Cities, by their very nature, must cater to interests which are not so much forgiving as all-encompassing. Should diversity and individual expression be sacrificed for the sake of commercial advantage is rarely a meaningful consideration.

A small town, particularly a small Iowa town, escapes these pretentions. Culture is, by and large, what the people of each community make it. This is not to suggest the citizens of a small and sometimes insulated community do not recognize the changes occurring around them. They do, however, judge such change with a reasoned degree of skepticism. The culture of the small town is less that which is new than it is that which is proven.

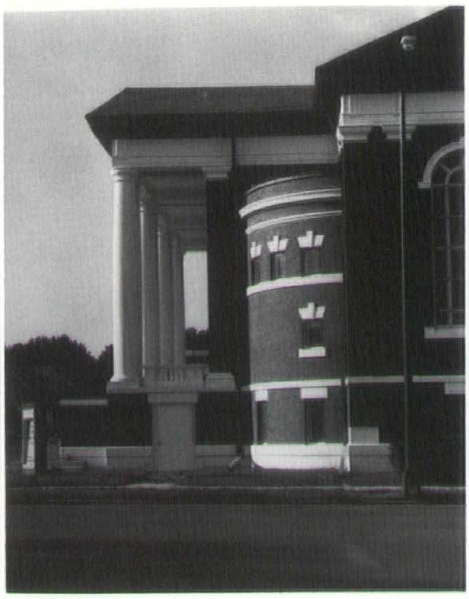
There is, in that presumption, a willing though occasionally grudging acceptance of deviations from the norm. Artists, especially writers, have long understood the nurturing accommodations of the small town. Thoreau recognized these values when he first retreated from the city to the solitude of Walden Pond. Writers in each successive generation, from Hawthorne to Lewis, from Faulkner to Vonnegut and Updike have repeatedly drawn upon the small town as the setting for their most illuminating works.

What these writers found most compelling in the small town is not its passion, but its compassion. Acceptance, within reasonable limits, is the hallmark of the small town. It is an atmosphere which, despite its seemingly parochial founda-

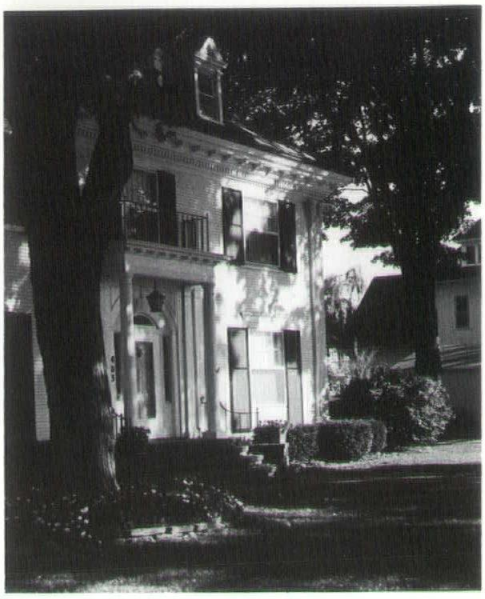




Lynn Spears, a native of Shenandoah, Iowa, lives in Des Moines and writes occasionally on the subject of architecture.







tions, supports an unexpectedly wide divergence in point of view. Residents of such towns seem, perhaps, more grateful than most for the blessings of their existence. They can, as a consequence, afford to be a bit more open and accommodating towards their fellow citizen.

It is this characteristic generosity of spirit which distinguishes these communities from the larger metropolises of our state. Diversity, be it ideological, social, or cultural is the product of a peoples' ambitions and their capacity for accommodation. The small town, like the rain forest, is a wellspring of this sort of diversity.

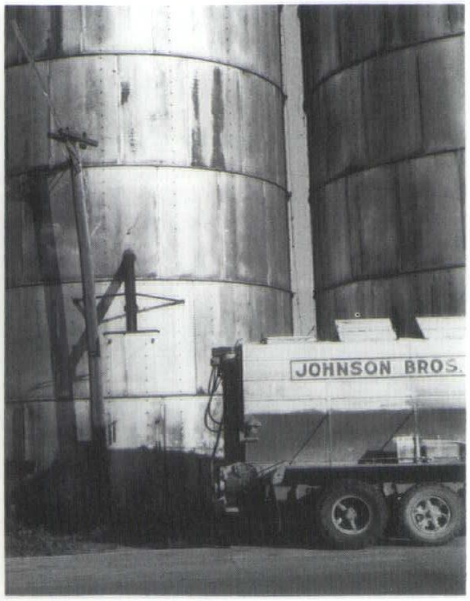
Shenandoah, Iowa is one such community. Its features and its history are not as remarkable as they are representative of any small town. The town's founders were veterans of the Civil War who saw in the basin of the Nishnabotna River a striking resemblance to the Shenandoah River Valley in Virginia, where they had fought for the Union Army. Like most small towns, Shenandoah owes its existence to agriculture and, like most, has its share of "native sons." Henry Field and Earl May started their nurseries here. The Everly Brothers grew up in Shenandoah, making their singing debut on a local radio station. Like most small Iowa towns, Shenandoah, too, is struggling to carve its future out of an increasingly diminished economic pie.

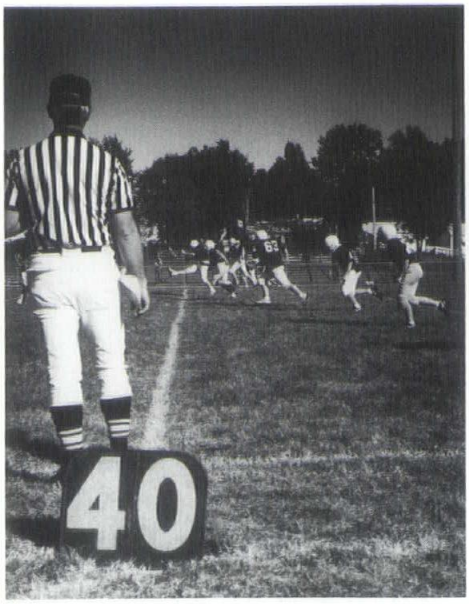
What is remarkable about Shenandoah is what is remarkable about every small town. In the images of its people and architecture we find not only the quaint and commonplace, but a poignant reminder of the values which shape a small town's existence. These values: self-reliance, hard work and commitment, lie at the heart of every small town like Shenandoah. It is here, in the presence of such heartfelt idealism, that culture finds its roots.

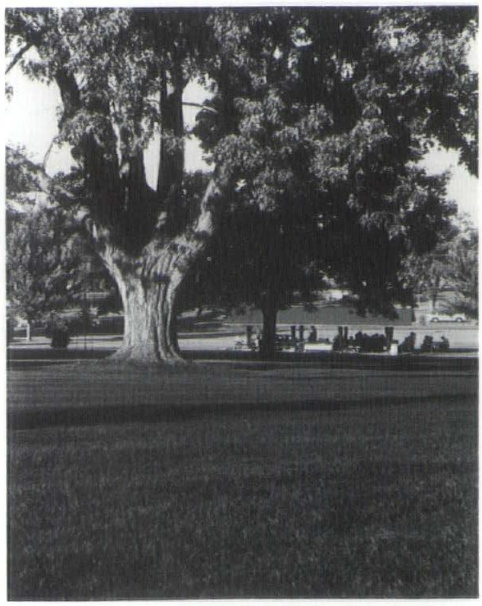
When a small town survives and prospers, it is because of, not in spite of, its values. Tradition, continuity and self-esteem are these communities' most marketable commodities, a benefit of lifestyle not lost on the people of Shenandoah. A visitor will be shown first, its churches and parks and schools, then its industry.

A city is important for the legitimacy it offers aspects of culture. It is in the small town, however, that we will discover our culture's origins. If we dismiss its contributions as irrelevant and idly witness its predicted demise without protest, we will destroy the roots of our culture as surely as depleting the rain forest will destroy our biological heritage.

It is true no single town can define a cultural heritage alone. Culture is, rather, the humble but cumulative contributions of many such communities. In this respect, Shenandoah and every small town like it represents an invaluable but irreplaceable cultural resource. The small town, like the rain forest, must be cherished and preserved not only for its sake, but for our own. ■







David Heymann

Precise, Anonymous, Enigmatic:

On Architecture of the Rural Landscape in Iowa

David Heymann is an assistant professor in the Architecture Department at Iowa State University, where he teaches design and theory, and is working with Michael Underhill on several building projects in Iowa. He received a BArch from the Cooper Union in New York City, and a MArch from Harvard University. He has worked for Tod Williams and Associates, Architects, and I.M. Pei and Partners, both in New York. For theoretical projects he was awarded a fellowship from the New York Foundation for the Arts, and he has been in residency at the Ucross Foundation in Wyoming and the MacDowell Colony in New Hampshire, both residencies in architecture and photography. The text and photographs in this article are from an ongoing research project into the architecture of rural Iowa which he is pursuing through Iowa State University.

It is peculiar to be writing about Iowa's rural landscape at a time when its viability is somewhat in doubt. Once precisely integrated, its disposition — grid, township, section, farm, yard — was intended to be economic, social, and political. Its aesthetic appeal owes much to this integration; it is probably a landscape which is more beautiful intellectually than visually. It has been said that here America invented itself, giving form to one of its most radical social desires, that of an anti-urban nation of self-sufficient landowners, each granted the same precise property (just enough), physically defined in the political web. The directness of the landscape order is as startling as the Constitution.

It should be noted that this directness is somewhat misleading. The geometry of ownership has always varied from the grid, increasingly so over time. Usually a farmer's held land resembles a patchwork quilt. Nonetheless the scale of the grid is quite convincing in what it purports to tell you: each mile by mile section is all that is needed for the farmer/citizen.

At least until recently. Ongoing changes in the economic and, therefore, the political and social landscapes of Iowa involve a fundamental change in the scale of land holding; fewer own more. Perhaps because these changes involve erasure and consolidation, their impact on the visible world remains (beyond the occasionally abandoned farmstead) by and large hidden. The mile by mile grid feels quaint nowadays. A new scale is present, one which can be approximated in the interval between microwave towers or



▶

1 Farm/landscape and grid, Southern Iowa

Casey's stores. Perhaps the new rural landscape will one day demand the legibility of the old (imagine those new grids!) and will place this demand upon architects. Perhaps the landscape of Democracy is no longer within the realm of Architecture.

In either case the architecture of rural Iowa still offers pleasures. Like the Constitution, its subtleties multiply with each reading. It is worth noting that this landscape is entirely an invention. Almost all of it has been worked, changed, and *thought* by humans. All of it is, in a way, architecture, with Nature being the unworkable parcel. Being an invention, it very precisely filled a need. It is possible that certain aspects of that need are returning in architecture today, both in the nostalgia for earlier meaning and in the drive toward contextual consistency. With that in mind, how might this landscape be valued architecturally?

The Distant View: Iowa means *beautiful land between great rivers*, and in this is captured something of its myth; a great, flat, unmoving stillness. The mile square grid of roads — the neutral order of Thomas Jefferson's self-sufficient farmer — finds in this flatness its own justification (and vice-versa), since the grid is rarely questioned by difficult topographic demands. As seen from the air or the map, or drawn from the larger Myth of the Midwest, it is a landscape of extreme calm.**(1)**

Across this are strewn the great volumetric enigmas of rural architecture — barns, silos, cribs, elevators — each seeming to sit heavily on the land, indifferent to location, as complete, inscrutable, and solid as a buddha.**(2)** And of the common spaces between buildings — the farmyards — we hold, at a distance, that these are places of great meaning, of centeredness and stability.**(3)** From appearances then, all would seem to be well — a landscape of calmness, volume, and center. Is it not from this romantic image that *contexturalists* borrow when they dream an architecture of cultural relevancy?

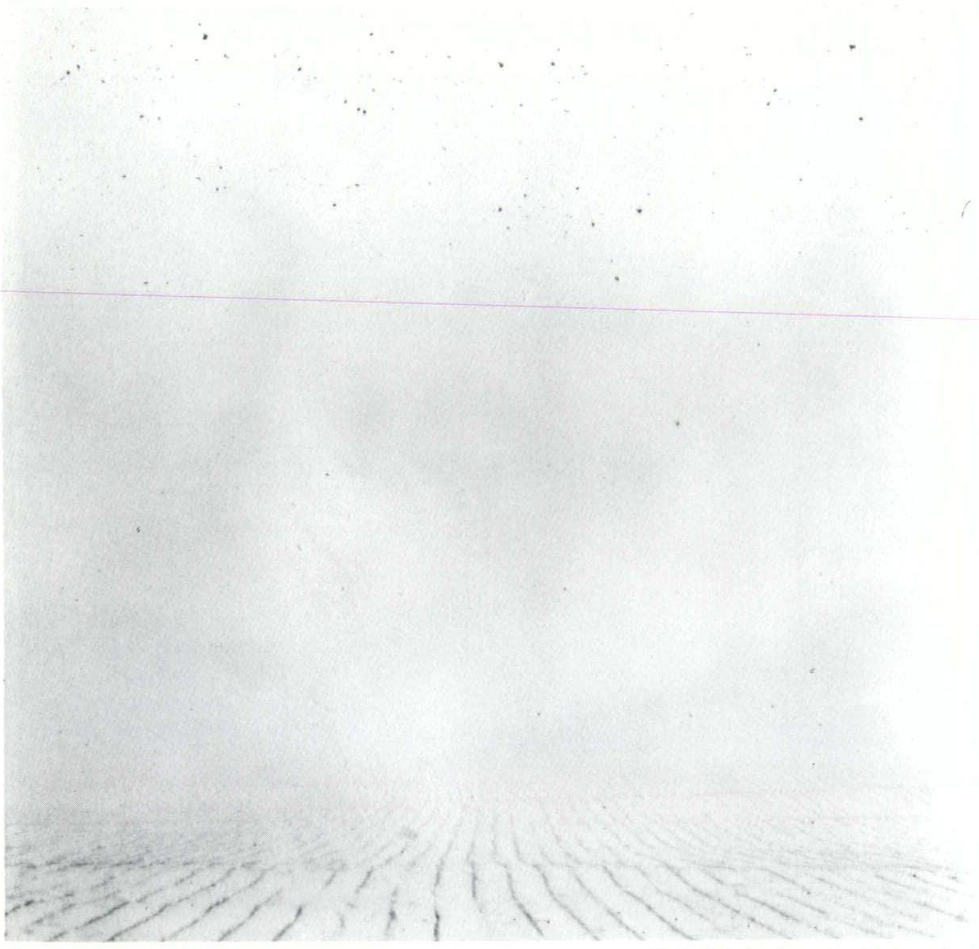
But it could be argued that, on closer inspection, the facts do not bear out the landscape so understood. If the built landscape is calm, volumetric, and centered, then it is so only in



▲ **2** Crib near Luther, Iowa

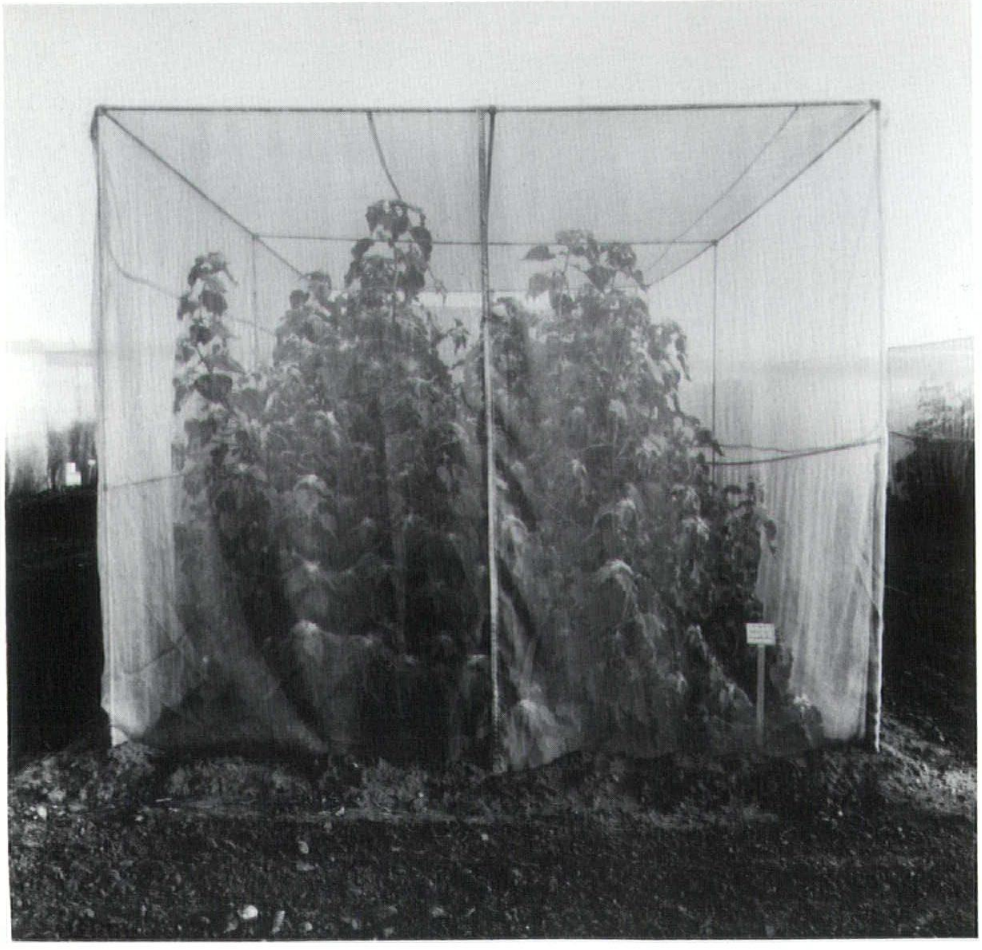


▼ **3** Farmland in Boone County



▲ 4 Cornfield and blowing snow in Story County

▼ 5 Agricultural experiment in Ames, Iowa



appearance. Its *occurrence* is exactly the opposite, and it is the tension between these two realities which gives the architecture of rural Iowa its aesthetic viability.

Of Topography and Stability: Does it bother you that, looking out across the landscape of Iowa, it is almost always impossible to establish a horizon line among so many competing claimants? Isn't it strange that you never feel up-high or down-low, that the landscape is (usually) never flat nor hilly? In fact the topography of most of Iowa is very peculiar. It is not unlike, at very large scale, a seashore. Its form is given by two forces, one past, one present. The general disposition of land mass was given by receding waves of glaciation. The specific topography is given by wind.

One way to begin understanding the landscape and architecture of Iowa is to imagine that the entire upper surface of its earth is being steadily blown southeastwardly, borne on the ever present and often fierce northwest winds. You can see a clear model of this in winter, when a full day's snow will blow away in a matter of hours.**(4)** The resultant topography is like long low sand dunes at tremendous scale, the troughs and swells of which, occurring over long distances, account for the difficulty in establishing a horizon line.

Now obviously this process is happening very slowly (though it has been accelerated by non-conservatory methods of farming), and to our eyes the landscape *is* calm. But it is irrelevant to *buildings* that we perceive the landscape as static. Buildings perceive the landscape as in motion. The evidence of this lies in the basic typology of all constructions here, a first golden thread of the landscape. *The first act of building — by which the landscape is made habitable — is the sinking of vertical elements in search of stabile soil below the shifting surface. The appearance of volume in buildings is obtained by wrapping over an order of these verticals.*

Root systems of crops are the simplest form of this typology, followed by windbreaks. But the idea holds for most buildings here as well.**(5)** From appearances we think of a barn as a big,

solid, movable, opaque volume. But *it thinks of itself* as a permanently rooted skeleton **(6)** with a thin, replaceable skin (and indeed the skins are occasionally replaced), **(7)** and that, constructionally, is what it is. Similarly, we are visually attracted by the volumetric intrigue of pre-fabricated metal bins and silos, but these too hold true to type. Here the prime vertical elements are reduced to stiffening members which are lag-bolted into concrete slabs, themselves a kind of stable, reified earth.

If buildings in this landscape respond to the problem of grounding by a consistent model, then they also share a consistent manner by which they obtain their appearance. *Function* determines the specific form which the type will take. In this way, *barn* is not an image which can be borrowed *contextually*. It is a specific structural response to a landscape problem, visually and formally determined by its function, which can be respected because it is consistent with, *but does not look like*, all other responses to the same problems. As with aesthetics, so too is *context* in this landscape intellectual before it is visual.

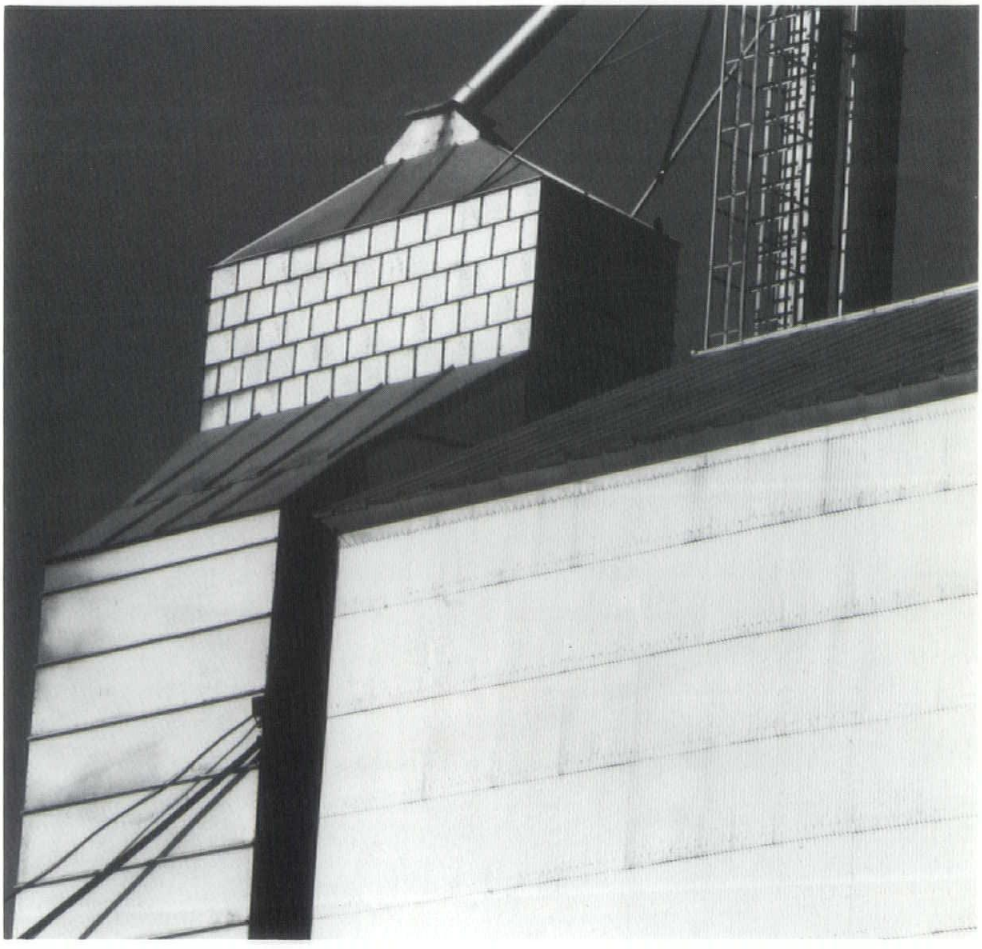
On Solidity and Transparency: The last section argued for a contextural reading of the rural landscape which sees most of its buildings as functionally defined skeletons sheathed in temporary skins, rather than as interesting (programmatically neutral) sculptural volumes. Architecturally speaking, *volume* in this landscape describes something contained rather than the container itself. Now one of the volumes contained by many agricultural buildings, for functional reasons, is air. And many of the skin systems — ranging from wood slat to perforated metal — are systematically designed to allow a volume of air to pass through the buildings. While we think of them as solid**(8)**, they think of themselves as transparent, as wind sieves.**(9)** Curiously, knowing this does not deny our appearance based understanding; it merely enriches it. Such is the extreme to which ends and means in architecture can contradict each other in the name of richness.

The fact that the skins are understood to be



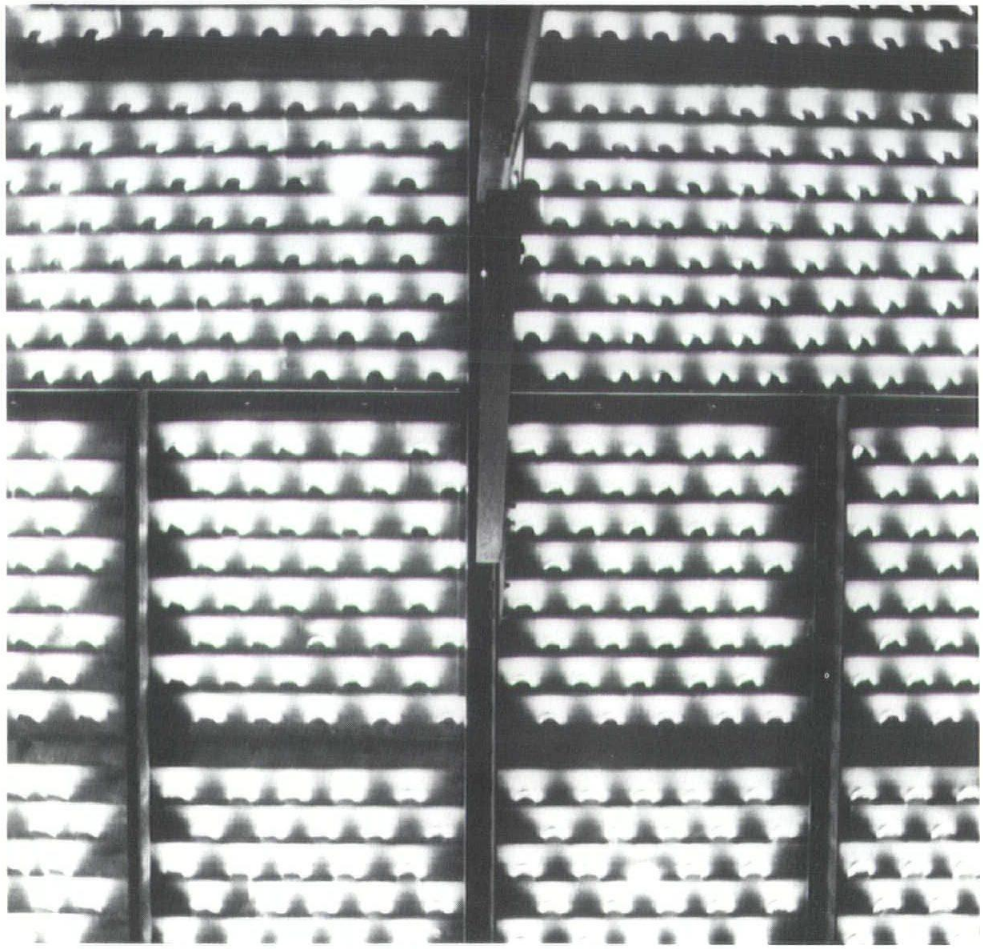
▲ **6** Barn frame near Minburn, Iowa

7 Barn near Napier, Iowa





▲ 8 Corn crib near Napier, Iowa



▼ 9 Detail of corn crib near Napier, Iowa

systematic has a curious implication for design. Windows and doors are not *cut out* of a solid mass, rather, they are *allowed* within a system. They are not *composed* in elevation, they are *proposed* by the system of construction and closure. And points where the system has to be broken are points of intense thought. While that may not seem like a big deal, one could compare the corn crib in illustration 8 with Beardshear Hall at Iowa State University.**(10)** Both are made from parts taken from catalogs, systematically fit together in support of their specific program. Both share a consistent architectural quality; *competent and systematic anonymity.*

Common Spaces, the Culture of Function: But corn cribs are different from Beardshear Hall. Possessed of a ruthless pragmatism towards the relationship of their function to the problems of construction in the landscape, most rural buildings seem entirely unconcerned with their final image. This is what makes them so compelling to architects. Precise, anonymous, enigmatic — who does not long to build with similar urgency?

An amazing thing about most rural buildings is that they share a sense of consistency *despite* their visual differences. We sense a resonance between a barn and a farmhouse and a corncrib although they do not usually look alike. This is because they react to a range of problems posed by the landscape in a consistent manner, though this manner takes different visual form depending on function.

Now a landscape offers many kinds of problems, ranging from physical (how to build) to locational (where to build) to cultural (what kind of spaces to make). The skeleton and skin typology described above is a solution to a construction problem generated by the *physical* landscape. At its heart is the problem of wind. It turns out that wind also plays a part in defining the prime unit of the *cultural* landscape, specifically in the planning of farmyards, which are generally laid out according to wind-born livestock smell. The resultant spaces are therefore rarely centralized; they rarely *contain.***(11)** In general, our common spaces could perhaps be more tellingly described as places of *avoidance* or *disappear-*

ance, and in this they have an extraordinary *cultural* consistency.

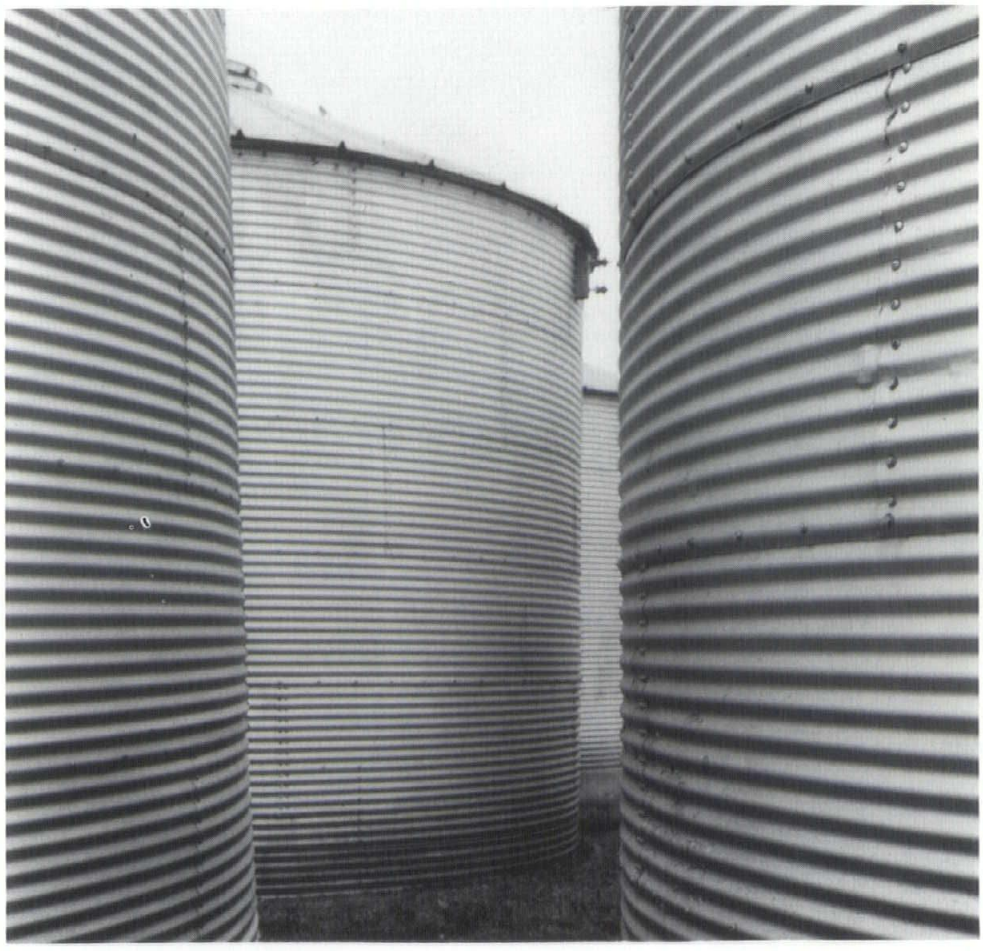
While we hold that farmyards are important spaces of cultural identity, it cannot be said that in them *culture* is an overt formal concern, as it is on Beardshear Hall. Still, it would be fair to say that we understand *farmyard* as cultural precisely because it is only functional. Of course it isn't only wind which is responsible for the ruthless functionalism of this landscape. Certainly its Protestant heritage (with its call for order on earth in return for a transcendent landscape on the Judgement Day) and the legacy of American restlessness (why pursue building beyond function if you might just move tomorrow?) play large parts. Isn't this a second golden thread of our landscape, *that the cultural needs of rural architecture rarely extend beyond functional needs; that culture is precisely masked by function?*

Domain and Range: Most architectures which pursue function as culture share a common *locational* strategy best described with a mathematician's terms for position in a grid: domain and range. The architecture of the rural Iowa consistently follows a precise pattern. The *domain* (or location) of any function in the landscape is given as that place from which its *range* is of greatest consequence. While this would seem self-evident in the functional planning of a farm, it is generally true at all scales in the landscape. Consider the central location of the town within the six-by-six township, the central location of the co-op or government building within the town, the central location of the yard and buildings between the road and the center of the property, the central location of the farmhouse within the farm buildings, the central location of the kitchen within the farmhouse, etc. *Domain and range planning* is a third golden thread of this landscape.

Aldo Rossi, the Italian architect and theoretician, argues that any landscape held to be contextually consistent is so because it is organized by constant, non-visual ideas of spatial organization which apply to all of its scales, and he calls such ideas *types*. The rural architecture of Iowa can be understood as conforming to three such types: one constructional (the building as a



▲ **10** Beardshear Hall, Iowa State University



▼ **11** Grain bins near Kelly, Iowa



▲ **12** Winterset, Iowa



▼ **13** Louis Sullivan designed bank in Owatonna, Minnesota

sheathed and rooted skeleton, systematically clad, its form given by its program); one cultural (culture is perfectly masked by function, leading to spaces of avoidance rather than commonality); and one locational (the domain of any function in the landscape is that of maximum range). To these may be added a fourth: *orthagonality*, which is a sort of unspoken code by which private buildings behave publicly. How many farm buildings have you ever seen shifted off the grid?

The City Writ Large: You might well ask what this has to do with architecture, most of which occurs in cities these days. But it could be argued that in the Midwest, the rural landscape is like the city writ large, exhibiting urban characteristics at an enormously magnified scale. Or rather, it is the city here which exhibits qualities of the countryside, only reduced and compacted to a scale which is perhaps illegible.**(12)** Could we not describe the formal orders of our commercial architectures — from warehouse to skyscraper — as primarily systematic? Does not any building concerned with marketplace economics try to extend the range of its domain? Do our urban spaces not share the vacuousness of our farmyards? A distinction of other landscapes — that Nature begins where the City ends — does not exist here. Our cities differ from the countryside only in that their orthagonal orders are tighter, like rapids in a river, gently giving way in scale from the center out.

Foreign visitors have long commented that, because of these curious aspects, Midwestern cities are not like cities at all. The reasons for this — ranging from America's tradition of anti-urbanism, to the fact that most cities in the Midwest were quickly formed to support the more important farmlands — are again less important than the result. In Iowa it is possible to understand the rural landscape in isolation, but it is impossible here to understand the city without knowing the farm.

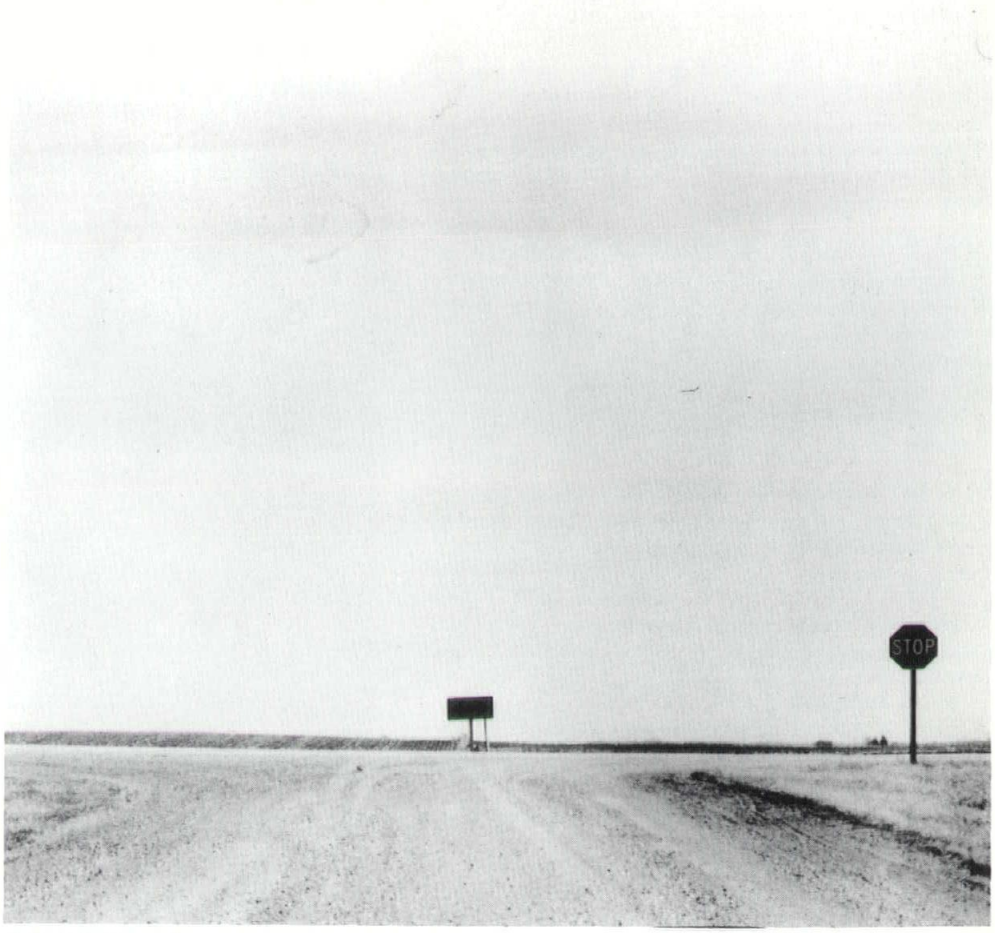
The types described above underlie the contextual consistency of our rural landscape. It is worth noting that they do not tell you how a building should *look*, but how it should *act* in order to be true to its landscape. Isn't that, anyway, what we find refreshing about the rural landscape, that *image* isn't so important? For a long time it was precisely that quality which made

American cities, and Americans, so appealing. That is why it is difficult to understand architectures which try to get along contextually by wrapping their programs in borrowed imagery. Do not such architectures undercut the very landscape which they hope to protect?

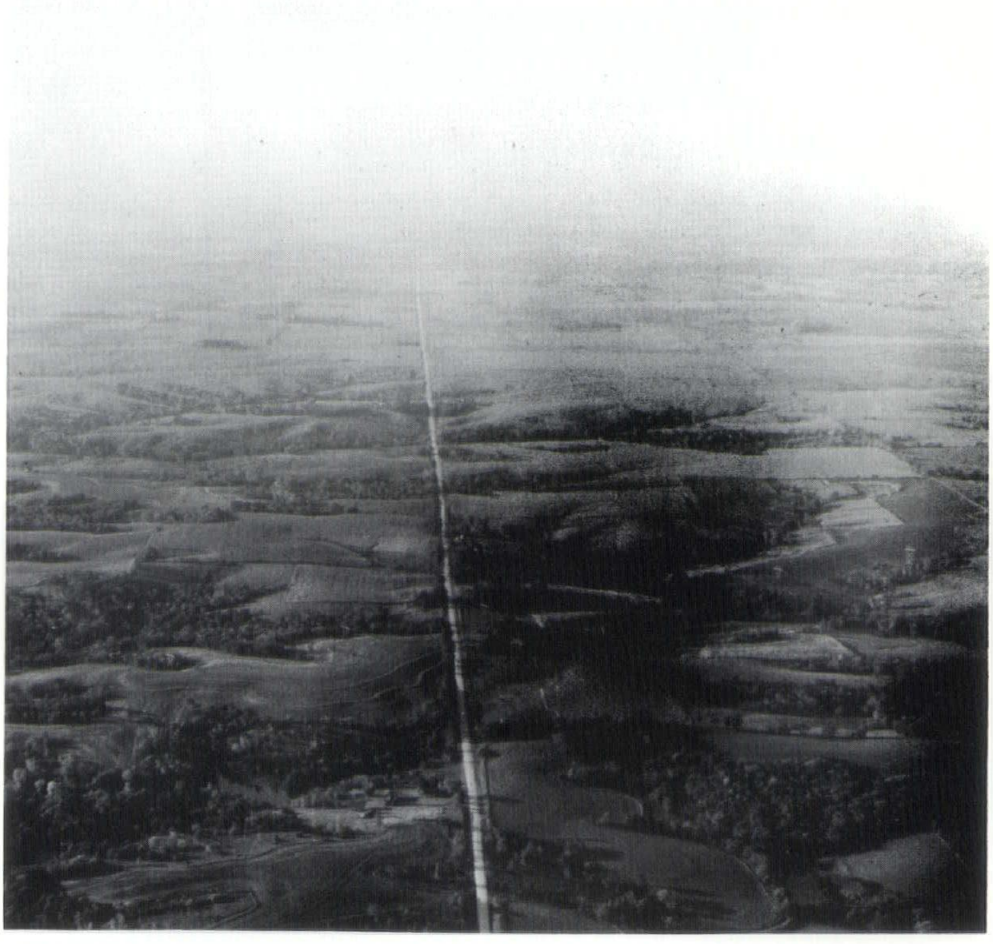
Final Notes on the Grid: You might read this article as a call for a return to an architecture which locates meaning in the systematic ordering of function, rather than in imagery, and that is, in part, true. Two footnotes should be added. First, *function* should not be understood as the term which stands so devalued today. Louis Sullivan said of his bank in Owatonna, Minnesota,**(13)** that its form followed its function. Clearly this included intangible, cultural functions. Certainly, image is one of these functions, but it cannot be said that image in the work of Sullivan is separate from the problem of order.

Second, such an architecture does not mean a landscape which is experienced as being merely functional, or in fact, necessarily rational. To understand this we need only to turn to the mile by mile grid. We know that Thomas Jefferson's deliberations regarding this landscape pattern centered on the problem of the expression of free will in order *and* problems of functional planning. That he settled on the mile by mile grid bears out his understanding that a sense of freedom can arise experientially from a neutral, functional order.

Certainly the landscape bears this out, with its saturation of choice: left or right, **(14)** buy this parcel or that. Because (before the categorization of roads) it was (and still in parts is) a landscape without paths, without shortcuts; because it was a landscape in which every circulation was a form of simple vector addition, each choice clearly implied others not made. In fact, it was once possible to map over days, weeks, months the free and finite spatial decisions which brought you to exactly where you were. In this small way did the actual landscape of the Grid conspire to define free will in a transcendental landscape arising out of systematic order.**(15)** Certainly its precisely ordered architectural components — which share consistencies described above — do not contradict this larger political agenda. ■



▲ **14** Grid-shift near Boone, Iowa



▼ **15** Grid near Greenfield, Iowa

CADD: The Next Decade

David J. Harrison A.I.A.

In just a decade, Computer Aided Design/Drafting (CADD) has evolved from its largely academic infancy into a thriving force touching the lives of every design professional. The next decade will bring maturity to the use of the computer as it is increasingly integrated into the fabric of everyday architectural practice.

In the first ten years, computers were operated, managed and, at times, seemingly worshipped by specialists — the so-called "Computer People." Accordingly, many otherwise competent design professionals refused to embrace the potentials of the machine because of the frequently accurate perception that computers were simply, "too complicated."

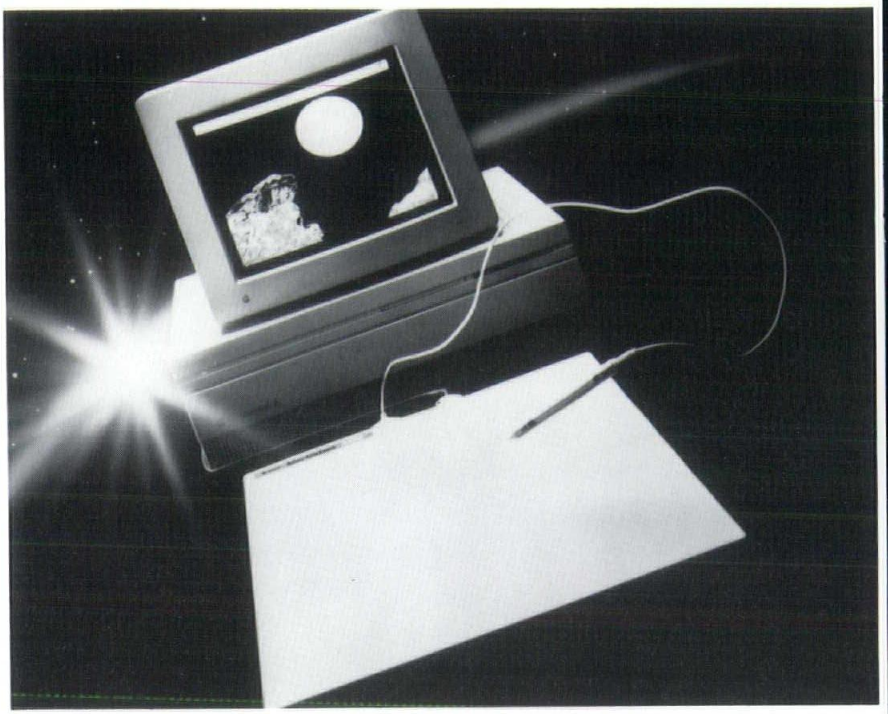
Computer illiterate architects could see little personal advantage in developing CADD competency. They were asked to utilize a tool totally foreign to the expertise at the drafting board they had spent a lifetime nurturing. They would endure weeks of frustrating, unproductive effort before a computer screen only to create images they might have achieved manually in a fraction of the time. Further, because most architects spend so little of their productive time actually drawing, there was a legitimate question about the payback on a CADD investment, particularly when computer literacy was so difficult to acquire.

Unfortunately, in the next decade, this situation will change only marginly. Though CADD will become more "user friendly" to architects, the improvements will not, for most, come quickly enough. The routine user of the computer will either be those who feel comfortable with this burgeoning technology or those whose jobs depend exclusively upon its use.

Unique individuals, functional in both the "real" and computer worlds, will undoubtedly emerge. More likely, however, CADD work will remain the domain of CADD specialists who transform the ideas of the architect into a glowing screen image, in much the same manner traditional draftsmen have always done with pen and ink.

These "Computer People" are, of course, quite different from the traditional draftsman. A recent study of workers, representing five-hundred separate job classifications, revealed that the typical computer technician required the lowest need for social interaction of any comparable group. Is it, then, any wonder these people prefer working in dark rooms, dislike interruptions and tend to shy away from normal coffee-break conversation?

Seriously though, most CADD operators would contend this characteristic introspection is merely a consequence of the concentrated demands of computer work. CADD, on the whole, requires more decisions, minute to minute, than traditional drafting methods. There is rarely



Iowa Architect

1991 EDITORIAL CALENDAR

SPRING-DESIGN AWARDS

This Seventh Annual Review of Midwestern Architecture will present the Central States Region and Iowa Chapter, AIA's 1990 award winning projects.

DIRECTORY

In addition to membership and firm listings, the Directory also features a users guide to the work of the architect and an outline of services important to the public and profession.

SUMMER-INTERIOR DESIGN

From bathrooms to boardrooms, this issue will feature the best and brightest of the world within.

FALL-1991 CONVENTION

The Iowa Chapter, AIA is host to this year's Central States Region Convention. This issue will focus on a retrospective of 1978 and the 1978 Chapter Regional Convention. Included will be features on each of this year's jurors, internationally renowned architects who participated in the 1978 convention: Peter Eisenman, Michael Graves, Charles Gwathmey, and Robert Stern.

WINTER-MEGA CLIENTS

This issue, which focuses on projects commissioned by institutional clients, will also delve into the inner workings of these large entities and gauge their impact on our built environment.

The Iowa Architect is a quarterly publication of the American Institute of Architects, Iowa Chapter.

Editorial submissions for the Summer, Fall, and Winter issues are due February 1, 1991, May 1, 1991 and August 1, 1991 respectfully.

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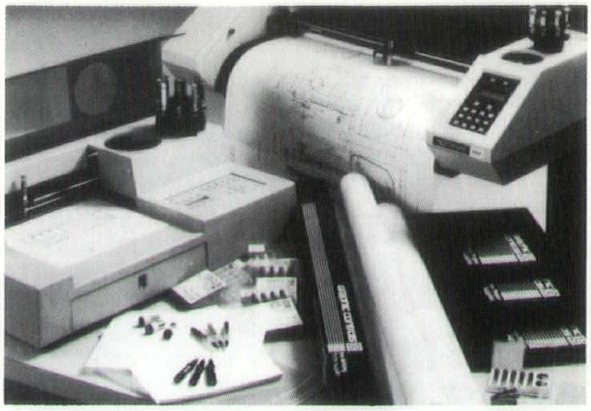
the luxury of relaxing after a decision has been made and the line is being drawn. With CADD, deadlines are measured in minutes and hours, not days. Electrostatic plotting (a sophisticated CADD technology) accommodates changes only minutes before final plotting and printing. Such flexibility is completely beyond the reach of traditional manual drafting.

A decade ago CADD systems were either prohibitively expensive or excruciatingly slow in their response to user commands. In the 90's, CADD will gradually overcome each of these obstacles. In fact, CADD operators will increasingly face situations familiar to the pilots of state of the art military aircraft; the machine will exceed the capabilities of its user, but will remain dependent on the expertise of that user. Features of such systems and their relative processing efficiency will be underutilized, not for lack of ability, but for lack of real need. Ideally, much of this excess capacity can be redirected into mechanisms which allow simpler, more architecturally-oriented operation. Software designers must be encouraged to create programs which are easier to learn and utilize.

In CADD's first decade, Integraph was the unquestionable "big player." In the future, it appears Autocad will play a dominant role, due in large part to its popularity among users. During the preceding decade, CADD companies were bought and sold, named, renamed, restructured and reorganized. Corporate transformations in the CADD marketplace have, however, stabilized recently; a trend of enormous benefit to the consumer. And while local concentrations of a particular software is evident due to the success of enterprising dealers promoting specific packages, Autocad and Integraph will continue to dominate the market for some time to come. Still, a host of competing systems: Arris, Cadvance, Point Line, Versacad, AEC, Accugraph, Datacad and Anvil are all packages which have the potential to grow in the next decade.

The 80s saw the computer utilized to enhance the productivity of the individual. The 90s, by contrast, will introduce an integration of the computer into the teamwork of the office. Computers will be networked with one another and software will automatically accomplish the legwork of interdisciplinary coordination that is always envisioned, but rarely achieved. For example, Cadvance Version 4.0 utilizes a network which keeps all members of the project team immediately appraised of changes occurring throughout the course of a project. Computer programs of this sort will not perform actual coordination. They will, however, provide coordinating information essential to each design professional. If, for example, the architect alters a door swing, that information will automatically appear on the electrical engineer's documents so appropriate changes in the electrical plans can be made.

Overall, there has been a maturing of attitudes regarding CADD. Initially, many design professionals believed that CADD systems might one day replace the traditional architectural staff. Such change appears, at least for the foreseeable future, to be unlikely.



Other firms have involved themselves with CADD purely for marketing purposes. Thankfully, clients have looked beyond mere CADD ability to the innate capabilities of the firm under consideration. It seems that, at last, the emphasis is (appropriately) on acquiring CADD as an integral component of architectural practice. Firms have learned that it is relatively easy to draw lines and circles on the computer. The challenge is to effectively utilize the machine in the office for real projects.

The successful firm in the year 2000 will match its professional "Karma" with a reasonable respect for the value of the computer. CADD is only a tool which will be used to enhance the basic character of an architect's practice.

David J. Harrison, A.I.A., is an architect and manager of computer activities at Brooks, Borg and Skiles. He has been a CADD manager since 1983 and has direct experience with both Accugraph and Cadvance software packages.

Iowa Architect

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New Museums ▼

Museums and their designers have come under increasing scrutiny in the preceding decade. Many artists, particularly those working both in mediums and at scales here-to-fore unanticipated by traditional exhibit designers, have decried the lack of a sympathetic context for their works.

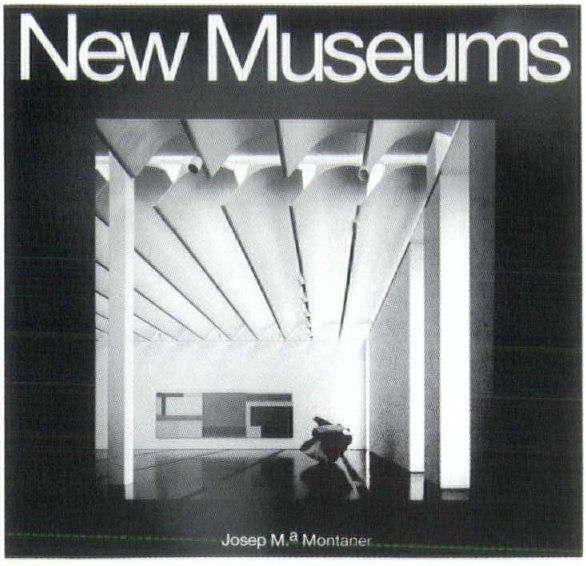
Architects are typically caught in the middle. Charged with creating accessible and memorable environments for art, architects have all too frequently fallen short of the exceptions of contemporary artistic expression.

In *New Museums*, Josep Maria Montaner examines 26 contemporary museum designs ranging from Frank Gehry's Temporary to I.M. Pei's Louvre Pyramid. In each case, the author analyzes the relationship between the architect, the museum's program, and its setting in the urban environment.

For Montaner, a diversity of expression seems sufficient justification for consideration. The critical question of the relationship between architect and artist remains largely unanswered.

New Museums is an extraordinarily thorough treatise of contemporary museum design. It is as well, however, a telling representation of the ever widening gulf between those who create art and those who must provide its shelter.

New Museums, Josep Maria Montaner, $45.00 cloth, 192 pages, 110 color and 280 black and white illustrations. Princeton Architectural Press. ISBN 0-910413-84-3



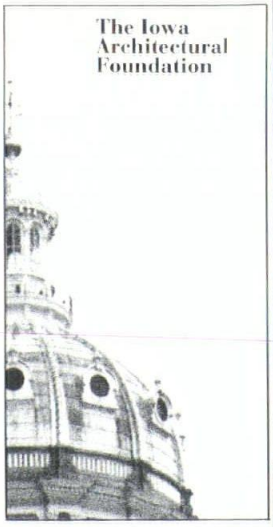
The Iowa Architectural Foundation ▶

The Iowa Architectural Foundation has begun its third year with a renewed campaign to "raise public consciousness about the importance of good design" and its benefits to all Iowans.

In the past year the Foundation helped sponsor Iowa Public Television's presentation of the five-part series "Skyscraper" and provided funding support for "Architecture in the Schools" an education program of the Iowa Chapter, AIA.

The Foundation is presently encouraging Iowa's community and business leaders to "invest in a vision that recognizes the role of architecture in enhancing the quality of life in our state."

Inquiries regarding the work of the Iowa Architectural Foundation can be made through the Iowa Chapter, American Institute of Architects, in Des Moines.



Corrections

The following consultants were inadvertently omitted from the project credits for RDG Bussard/Dikis' ISU Agronomy Building featured in the Fall issue of the Iowa Architect. Structural Engineer: Structural Consultants, P.C., Des Moines, Iowa, Mechanical/Electrical Engineer: KJWW Engineering Consultants, P.C., Rock Island, Illinois, and Landscape Architect: Crose Gardner Associates, Des Moines, Iowa.

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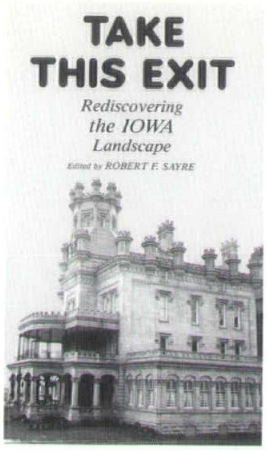
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Take This Exit: Rediscovering The Iowa Landscape ▶

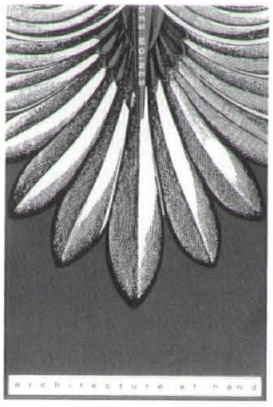
For Editor Robert F. Sayre, an understanding of the Iowa landscape is best acquired by recognizing the unique characteristics of its ecology, history, sociology, and economy. Featuring essays by 16 Iowa authors, *Take This Exit* offers an alternative approach to perceiving the rich and diverse qualities of our state.

This 340-page book introduces readers to an Iowa frequently overlooked by the casual visitor; the mining, milling, and railroad towns that were the beginnings of Iowa industry, Victorian era shops and homes, opera houses and art deco movie theaters, antique shops and flea markets, ethnic communities, and the architecture of farmhouses and barns.

Take This Exit: Rediscovering the Iowa Landscape is published by the Iowa State University Press. ISBN 0 8138-0096X, hardback $24.95, paperback $12.95.







Architecture at Hand ◀

The Des Moines Architects Council's much anticipated architectural guide to Des Moines is now available from the Iowa Chapter, AIA bookstore. This handsome 84-page pocket guide presents a comprehensive review of the capitol city's distinctive architectural heritage.

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Copies of *Des Moines Architecture at Hand* may be purchased for $9.95 plus tax from the Iowa Chapter, American Institute of Architects, at 512 Walnut Street, Des Moines, Iowa 50309. Mail orders should include $2.00 for handling.

Sullivan Bank To Be Restored ◀

Louis Sullivan's People Savings Bank of Cedar Rapids is being restored by its present owners, Norwest Banks of Iowa.

The 80-year-old structure is listed on the National Register of Historic Places and is recognized as one of Iowa's finer architectural works.

"We have great respect for Louis Sullivan's architecture," states Michael Schrantz, President of Norwest Bank's Cedar Rapids location. "This restoration project will enable us to share with our clientele and the community . . . the beauty, style, and cultural significance of his work."

Completion of the project is expected by the spring of 1991.

ROGER SPEARS, AIA

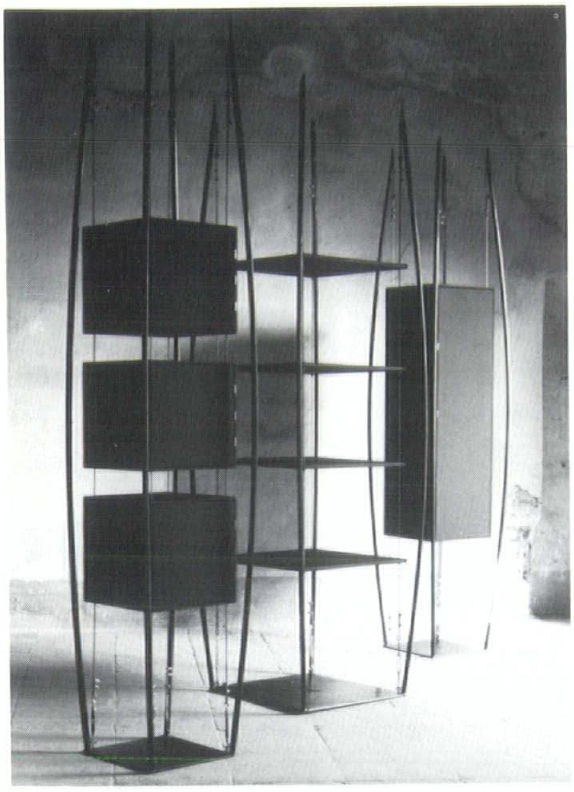
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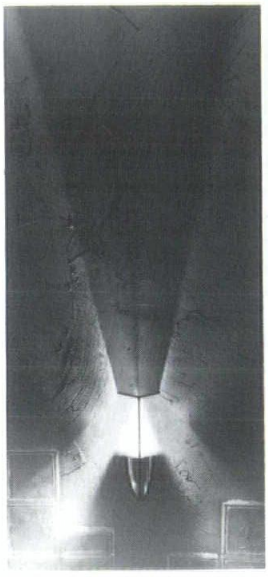
Design Digest

Tensile shelf systems of steel, wire and masonite are available through Te-Ma in Woodstock, New York. Designed by Joachim Eckhardt and Oliver Schneider, this is a product of Gruppe X99. The unit is 15" on a side and 94" tall. ▼





The "Rainbow" by Artup, Santa Ana, CA, creates a surreal spectro of brilliance, floor to ceiling, using Spectral Glass. Two all-dielectric hard coated glasses (each with a unique spectral content of color) are set within the vertical beam of white light (75 watt halogen) located in the base. Both reflected and prismatic light are created. Available in white, matte black or polished aluminum. ▼



Marc Shaefer of Urban Atelier offers furniture, lighting, and accessories employing both architectural and engineering principles yielding modern, industrial designs with simplistic elegance and sophistication. All works are handmade in his New York studio. He has studied under Charles Gwathmey and Aldo Rossi and maintains a 98 piece catalog. His works are built of concrete, steel, glass, aluminum, and bronze and are represented through Contact/NeuArt in New York City. ▲

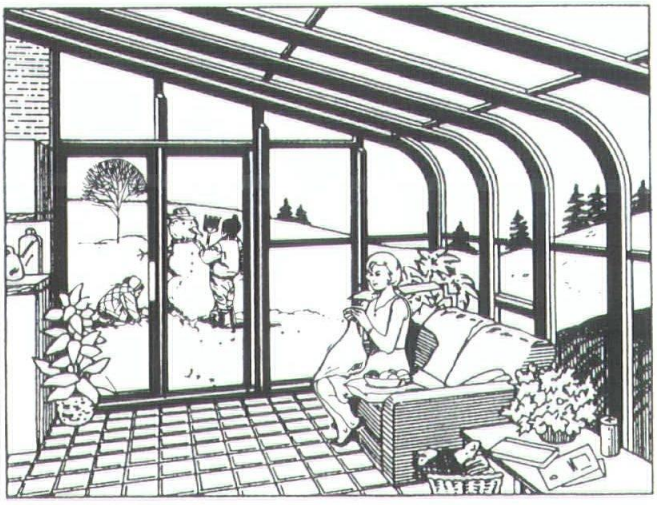
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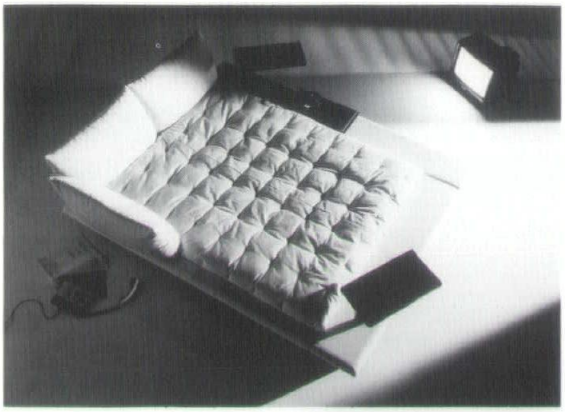


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Peter Maly, Hamburg, Germany, has designed a bed bearing his name for Ligne Roset, offering a transition between living room and bedroom. Frames have removable covers for cleaning. Pillows are movable and may be positioned anywhere along the frame. A 3-position T.V. stand is offered. Available in double, queen and king sizes from Metropolis Furnishings in Edina, Minnesota.

Also from Maly is the "Quartz" storage system. Two slim tubes support the projecting shelves creating a contrast between lightness and solid. Custom designs are offered to satisfy individual needs.





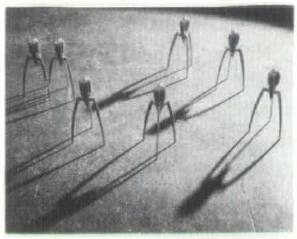


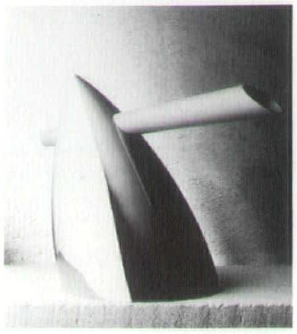
Carlo Bellini and Marco Ferreri designed this fun little guy for Zelco Industries in Mt. Vernon, New York. Eddy "walks" on legs of reinforced thermoplastic with a metal core. Heat resistant and exceptionally durable, he may be hung from a variety of positions. He has optional suction cup feet that are removable for attachment directly to smooth surfaces. Cost is about $40.

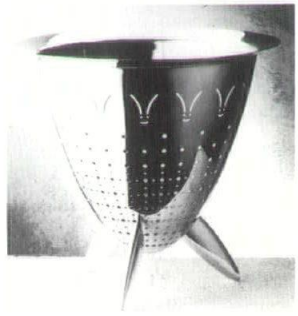
A citrus juicer looking like a probe from another planet has been designed by post-modern French architect Philippe Starck for Allesi. Standing 12" in height on 3 legs cast in aluminum, its furrowed cone centered above, the $75 accessory once again demonstrates the personality of the designer – who typically goes beyond the limits of convention.

Other recent examples of Starck's work for Allesi include a one piece kettle (nothing can be removed) whose aluminum body rises with a 45 degree angle and is pierced at the top by a second cone, an oblique, slate blue, thermoplast tube. The smaller portion is the spout. Price is $125.

His colander is stainless steel perforated with humorous incisions appearing like smiling faces with horns. Standing on 3 brass feet, it is also promoted as a fruit bowl or plant holder!







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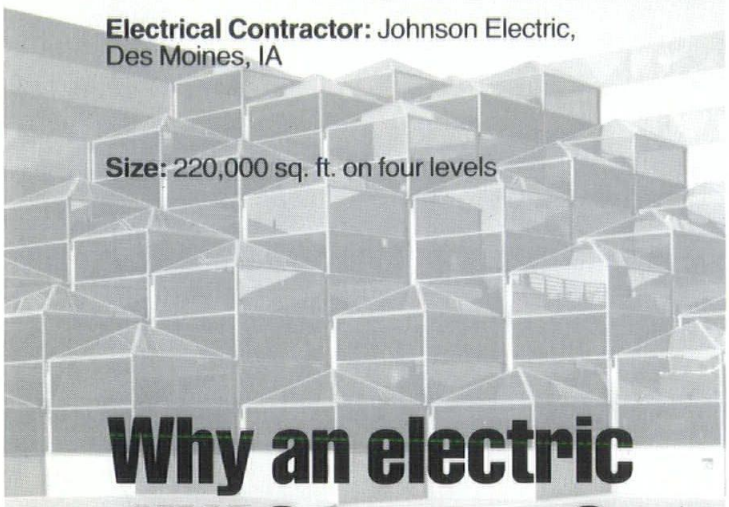
Project: Iowa State Historical Building Complex, Des Moines, IA

Architect: Brown Healey Bock P.C. Architects/Planners, Cedar Rapids, IA

Mechanical & Electrical Engineers: Durrant Engineers, Dubuque, IA

Electrical Contractor: Johnson Electric, Des Moines, IA

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